

JANUARY, 1991

FOR THE PRACTICING MUSICIAN

TRANSCRIPTION TO

TRANSCRIPTION TO

JEALOUS AGAIN

BASS LINE INCLUDED

TRANSCRIPTION TO

STOP

BASS LINE INCLUDED

TRANSCRIPTION TO

BLUEBIRD

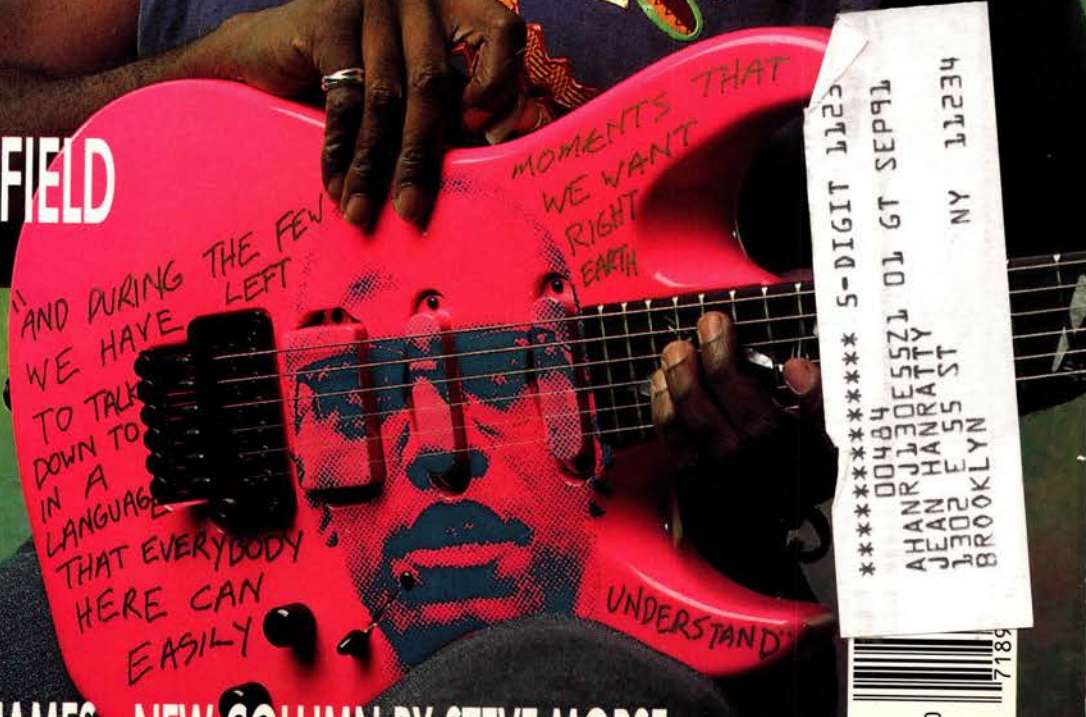
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TRANSCRIPTION TO

CLIFFS OF DOVER

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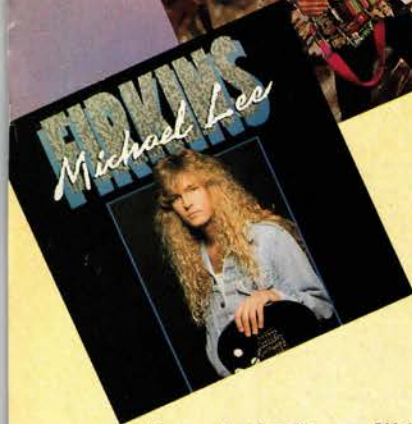


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Apocrypha/Area 54 SH-1047
Apocrypha's 3rd Shrapnel LP, entitled "Area 54", moves toward a more straight forward sound than found on their earlier albums. Although the guitar riffs are fast and furious as always, their musical context is more song oriented, yet remains aggressive. If you like your metal heavy and your riffs mean, check out "Area 54".

Michael Lee Firkins SH-1045
"Michael Lee Firkins is a genuine guitar monster from America's heartland, whose time to wait in the sun has arrived." Pete Prown Guitar For The Practicing Musician.

"The guy has a sound, a distinctive voice. He cares more about songs than chops." Bill Milkowski Guitar World.

9.0/Too Far Gone SH-1048
9.0's debut album includes 9 power tracks featuring four amazing musicians. Guitarist Craig Small lays down an aggressive barrage of blues laden guitar solos and ex-Cacophony singer Peter Marrino wails with conviction. When combined with a double bass rhythm onslaught from drummer Ray Luzier and bassist Mike Andrews, 9.0's album constitutes one of the most serious debuts in Shrapnel history.

Richie Kotzen's Fever Dream SH-1046
Richie Kotzen's 2nd album not only features incredible solos, but introduces Kotzen as a strong lead vocalist. With musical support from drummer Atma Anur and bassist Danny Thompson, "Fever Dream" is a blues based album brimming with full-throttle guitar work and imaginatively crafted songs and marks an important step forward for this incredible 20 year old musician.

James Byrd's Atlantis Rising SH-1049
Atlantis Rising, lead by former Fifth Angel lead guitarist/songwriter James Byrd and lead vocalist Freddie Krumins, deliver a set of metal master pieces. In the tradition of European bands like the Scorpions, Byrd plays scorching, thematic solos for the 90's in a heavy metal context. If you love great vibrato and tons of feel, check out this album.

Joey Tafolla/Infra-Blue SH-1050
Joey Tafolla strikes back with an inspired collection of instrumentals which document his tremendous musical growth. Abandoning the neo-classicisms found on his first LP, in favor of an astonishing set of country/blues riffs, rich in awesome technique, Joey Tafolla seems in position to take his place among the greats.



Marty Friedman/Dragon's Kiss SH-1035
One half of the progressive guitar oriented group Cacophony, Marty Friedman delivers his first solo album, an intense classical/speed metal instrumental full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo.

Greg Howe SH-1037
This potent debut album combines bluesy elements with Greg's own incredible state-of-the-art technique. Including adventurous rhythm tracks from poll-winning bassist Billy Sheehan and progressive drummer Atma Anur, this album seems destined to become a favorite of guitar fans everywhere.

Jason Becker/Perpetual Burn SH-1036
As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fretwork on the band's debut album. One year later, he recorded a solo album that set new standards in guitar playing.

Racer X/Live Extreme Volume SH-1038
Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solos pieces. This album should especially impress those who love twin guitar harmony leads.

Cacophony/Go Off! SH-1040
Marty Friedman and Jason Becker "Go Off" on musical tangents previously unexplored in contemporary metal. All the scorching solos and double leads you would expect, woven into a framework of superbly crafted vocal songs.

Howe II/High Gear SH-1044
Hot on the heels of his ground breaking debut album, Greg Howe teams up with his brother, vocalist Albert Howe, to form the nucleus of Howe II. Combining intense laden vocals with Greg's highly touted guitar skills, Howe II should find a place in your music collection soon.

To order - Send \$8.75 for each LP or Cassette desired, or \$30.00 for four LPs or Cassettes. Send \$13.75 for each Compact Disc desired, or \$50.00 for four Compact Discs. Please specify LP, Cass, or CD. Send check or money order to: Shrapnel Records Inc., P.O. Box 42, Dept. PB, Sebastopol, CA 95473. No orders outside USA. Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums. Retail inquiries should be directed to Important Record Distributors.

ALSO AVAILABLE: Steeler (w/ Yngwie Malmsteen) - SH-1007, Keel "Lay Down The Law" - SH-1014, Chastain "Mystery Of Illusion" - SH-1018, Vicious Rumors "Soldiers Of The Night" (w/ Vinnie Moore) - SH-1020, Tony MacAlpine "Edge Of Insanity" - SH-1021, Racer X "Street Lethal" - SH-1023, Chastain "Ruler Of The Wasteland" - SH-1024, Vinnie Moore "Minds Eye" - SH-1027, MacAlpine, Aldridge, Rock,

Sarzo, "Project Driver" - SH-1028, Joey Tafolla "Out Of The Sun" - SH-1030, Cacophony "Speed Metal Symphony" - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033, Apocrypha "The Forgotten Scroll" - SH-1034, Apocrypha "The Eyes Of Time" - SH-1039, Fret Board Frenzy (Hot Guitar Compilation) - SH-1041, Richie Kotzen (w/ Stuart Hamm and Steve Smith) - SH-1042.

ALL OF THE ABOVE ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC. EXCEPT NO LP'S AVAILABLE FOR SH-1046-1050.

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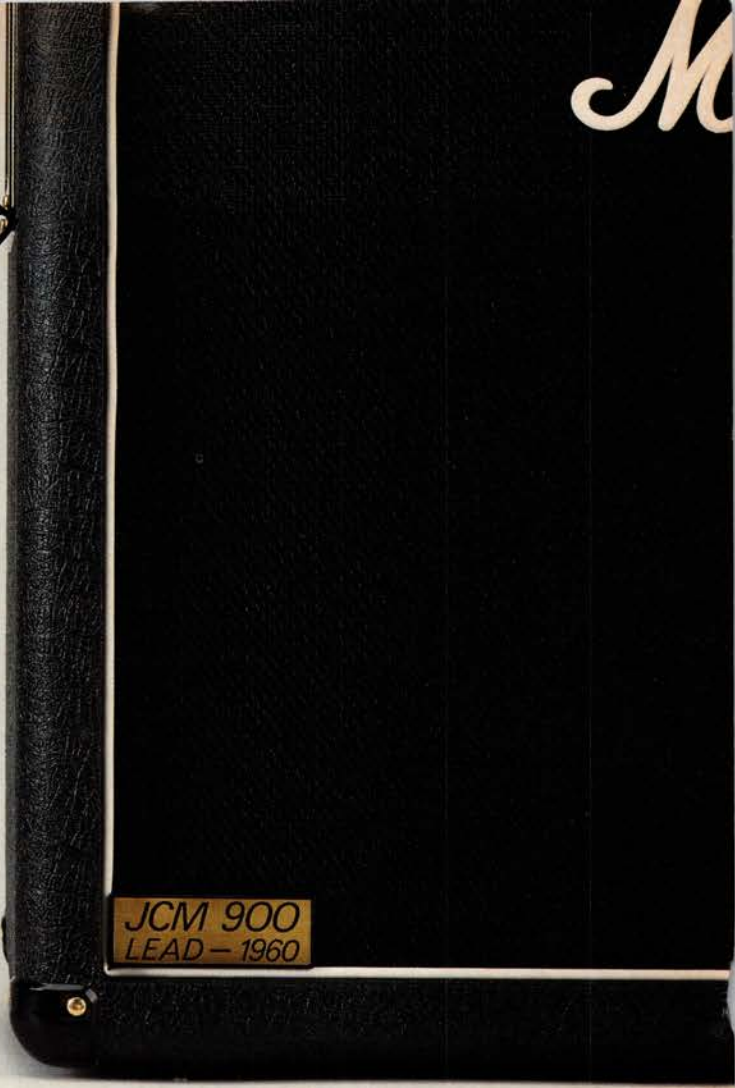
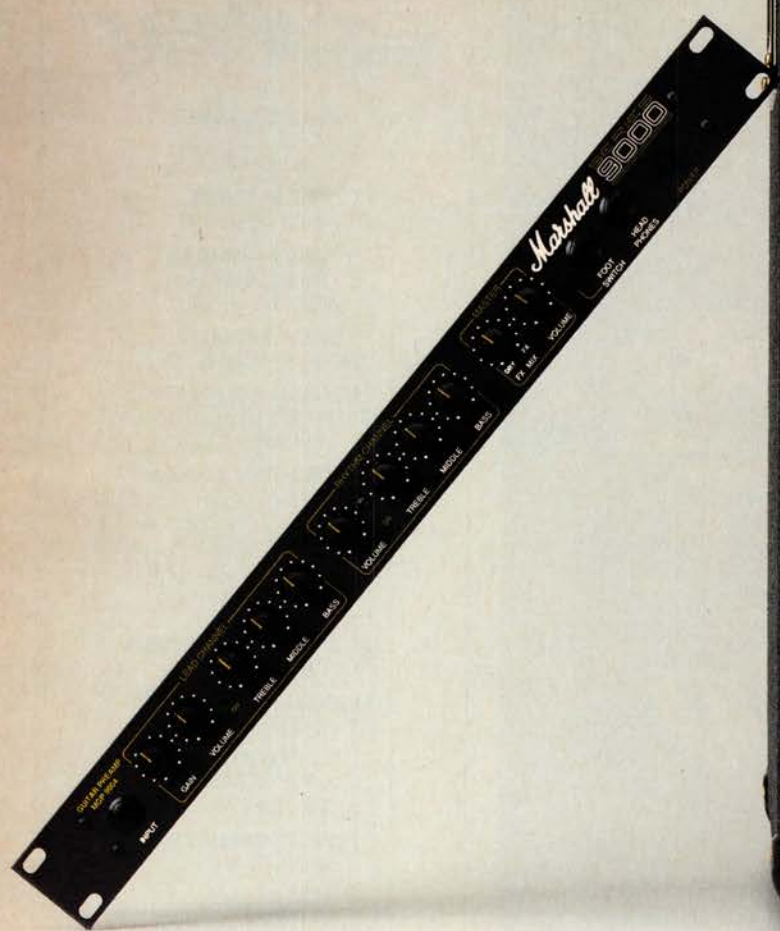
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LETTERS

Send letters to: Letters, P.O. Box 1490, Port Chester, NY, 10573

Dear GUITAR,

In the July issue, you reviewed *Bass Symphony* by Adrian Davison. I was impressed, so I contacted the record company and ordered a CD to hear it for myself. I just wanted to thank you for introducing me to this artist. Everything you said was accurate, and I wasn't disappointed. If I hadn't seen your review, I would have never known about this! I really appreciate your magazine's sincerity, and I know I can always trust your opinions about music which should be heard in the future. Thanks!

Steve Bloem,
Sudbury, Ontario, Canada

Dear GUITAR,

Thank you for featuring me in your Resume column. I sincerely appreciate the exposure. Attaining any level of success in the music business can be a thankless endeavor, capable of consuming both the beginner and professional alike. It's these glimpses of recognition that make the seemingly unbeatable odds conquerable. For me,

this moment is heaven sent. Thank you again for the exposure and the favorable review. Aloha,

Wesley A. Matsuda
Papaikou, HI

Dear GUITAR,

With the loss of Stevie Ray, there are no great living guitar heroes. But, like Chet Thompson, I like to believe that the guitarists I love are still out there somewhere playing guitar. So, to Randy and Stevie: I love you both! You are missed tremendously! I won't forget you!

Ragan Green
Austin, TX

Dear GUITAR,

I just finished reading Steve Vai's article in the July 1990 issue. First of all, I was wondering where I could get ahold of *Flex-able*? Now I would like to thank Steve for this huge article. It not only made me realize a lot more about music, it also brought me closer to it. The way Steve described everything was so intense and really easy to understand. Steve, if you are reading this, thank you. You've just brought a female closer to the reality of how powerful music can

be, if you just work with it and make it come alive. Now I know who to look at if I have questions that need answers. You're great, and keep up the excellent work, and thanks again, Steve.

Bobbi Maxwell
Vancouver, WA

Dear GUITAR,

Your In the Listening Room interview with Jan Kuenhemund and Share Pedersen of Vixen (September, 1990) was interesting. . .however, the photograph you ran pictured Jan and vocalist Janet Gardner. Share, just about the prettiest bassist I've ever seen, was left out. I know, I know; you guys think the bass player in the Phil Collins "I Wish It Would Rain Down" video is kind of cute, too. As a semi-professional bassist, I think you ought to run a picture of Share just to make her feel better.

Phil Edwards
Rockland, ME



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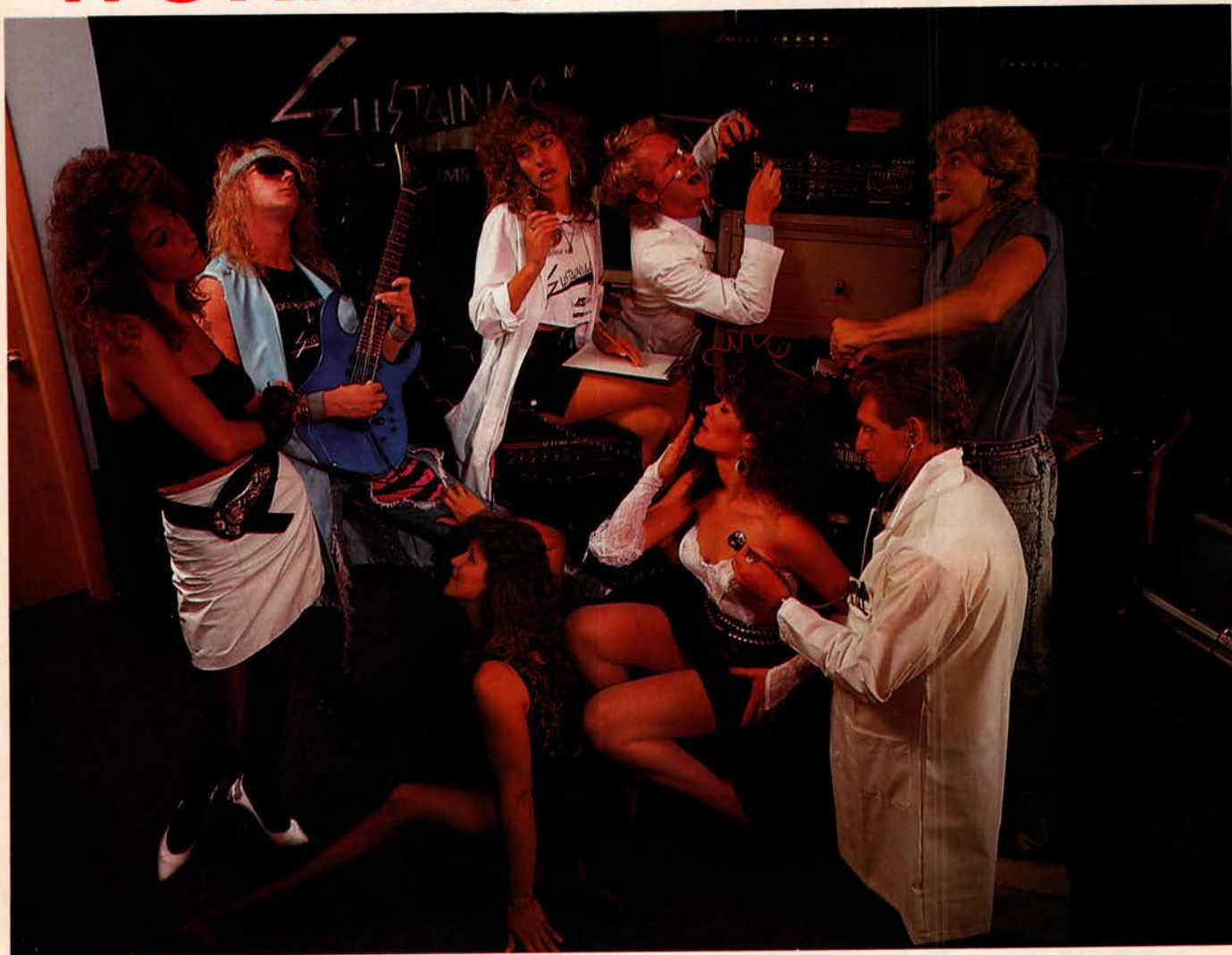
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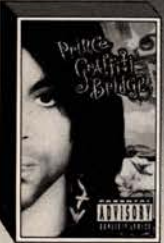
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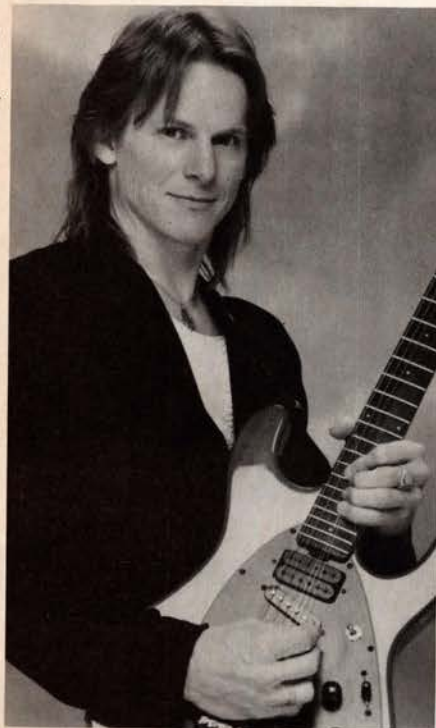
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Steve Morse: The Big Picture

After several years off from writing this column, I find myself back in the same situation: What can I say that will have a positive impact on the readers? Well, to start with, I'd like to give some very general advice on making music.

Larry DiMarzio



Playing guitar is fun, challenging, exciting, frustrating, technical, intuitive, and musical. I listed those adjectives in the order that most people reach them. I see no reason in the world why folks shouldn't be able to play guitar for fun only. But the fact that you are reading this proves that you are at least curious about getting to be a better player. I happen to have the most fun playing the guitar when something musical is coming out of it.

So, if you're still with me, how do we make our playing more musical? My first suggestion is to open up your horizons, like the title of this column, *Open Ears*. The more musical styles you hear, the easier it becomes to see the similarities, the things that all music seems to require. An example I'd like to use to illustrate my point is Led Zeppelin.

I hear folk, blues, reggae, and a lot of country music on their records. We all

know the great heavy guitar riffs, too, of course. What we all hear happening these days is people trying to copy only that one particular ingredient, the heavy riffs, and trying to entertain an audience all night with nothing else. I think it's good to learn lessons from successful bands, but let's look a bit further. Led Zeppelin drew from many influences. This made the guitar riffs more interesting. To make our own playing more interesting, we should also draw from many influences.

Another example: Van Halen. Edward practically created a new style of guitar technique with right-hand tapping. Once again, we hear a lot of folks copying those same licks. This is not a bad thing to learn, of course, but look a bit further. How many players hear his rhythm playing—melodic, full of sur-

prises, voicings that change with the song, strategic right-hand muting, and so on? This could only come from a player who is trying to complement the music first.

Once again, the lesson is that we should emulate the artist's influence, motivation, or drive for creativity, rather than the exact products that result—The Big Picture Theory. If you really have heroes that you want to be like, fine. But try to learn where your heroes are coming from, what they went through, what makes their music special, rather than only their fastest licks.

Well, it's good to be back. If you have any suggestions for future *Open Ears* columns, please send them to me in care of *GUITAR For the Practicing Musician*. I'm very interested in hearing your comments. Thanks. ➔

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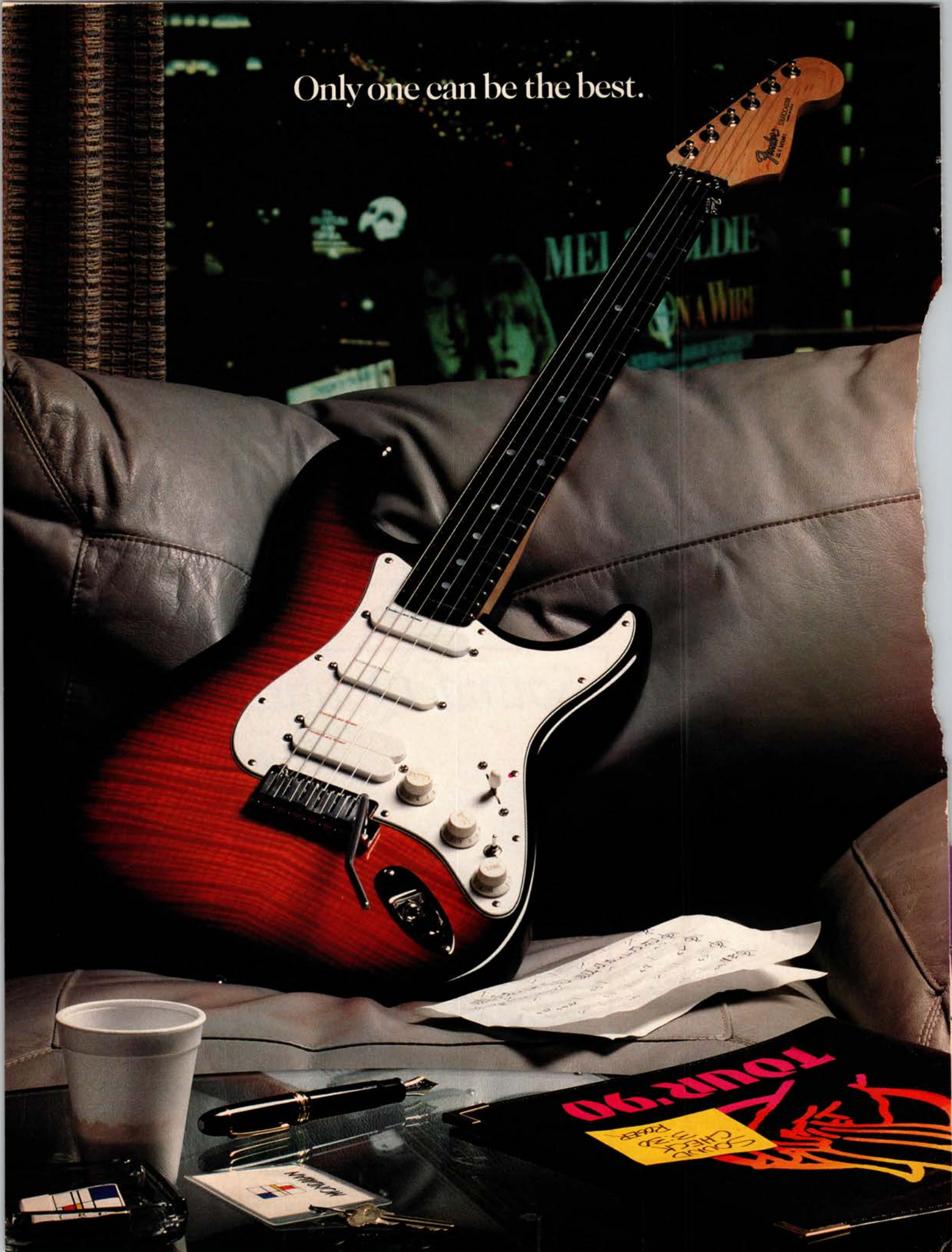
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K.K. DOWNING

IN THE LISTENING ROOM

JUDAS PRIEST

BY JOHN STIX

Defenders of the faith and the First Amendment, Judas Priest emerged unscarred and victorious from their trial, straight into a tour to support *Painkiller*, their latest, and from the publicity, certain to be biggest, Columbia album. Just before all the hoopla, we subpoenaed K.K. Downing for an appearance in the Listening Room, to get his verdict on some controversial players who have also gained notoriety by bucking the system.

K.K. DOWNING/JUDAS PRIEST

1 "Battery" from *Master of Puppets*, by Metallica/Elektra
K.K.: Nice intro, real promising. It could have been a real nice song. The song turned into thrash metal. If there could have been half as much melody in the vocals and the rest of the song as there promised to be at the beginning, I would have liked it more. If you're going to play thrash metal you've still got to play something that people can get a grip on, not necessarily from beginning to end, but there are a lot of changes here. Their aggression is familiar to me. It sounds like these guys are players. They obviously chose to do this because they want to. From a compositional point of view, it seems young.

2 "Crosstown Traffic" from *Electric Ladyland*, by The Jimi Hendrix Experience/Reprise
K.K.: It holds up now and it will still hold up in another 50 years. He was a legend in his lifetime, one of those guys who came along and created what he wanted to create from inside him. Bands like Metallica and Judas Priest were the results of an evolution in music. We came along step by step, paint by numbers. We're at a different place in the evolutionary scale. Hendrix did it alone. He came along and, instead of step by step, he nixed out a lot of pages and

numbers and went straight ahead and did a lot of unique things. When you talk about heavy, you can't get much heavier than "Foxy Lady" and "Purple Haze." It's not just the sound, but what he's playing. If you want to go out there and pack stadiums like he did, you've got to go out and follow in his footsteps. It's almost like trying to follow the greats onstage, in a sense. It's an unfortunate thing that people have to die and bands have to split up. We'd still have the original Zeppelin, the Who, Hendrix, Cream. It would be fascinating. They all did so much that you have to admire bands that have been successful after them, be it Mötley Crüe, Ratt or Metallica. With "Crosstown Traffic," I wasn't totally used to hearing Hendrix singing in falsetto. It wasn't one of my all-time favorite Hendrix tunes, but whatever he did was unique enough that you had to like it if you were a guitarist. It's so easy to lock into this riff. He's a genius at work.

3 "Bad Boys Running Wild" from *Scorpions World Wide Live*, by the Scorpions/Mercury
K.K.: The Scorpions have the technique I believe we've got. We can both play a simple chord sequence and it sounds damn good. There's a good melody around this. Klaus has a lot of melody. It's a good riff. You don't have to be a

genius to write things like that. I know Rudolph really well, and he often says that he favors himself as being a rhythm player, and prides himself on it. He's damn good and he comes up with these things that are good to sing around. It's very good to latch onto. They are excellent songwriters. They care about every song they put on a record. They have a sound about them. It's not dungeon music. They are not concerned with great guitar solos. It's the songs that count, something you can put on while you're driving along.

4 "Don't Give Up" from *So*, by Peter Gabriel, with Kate Bush/Polygram
K.K.: If I'm right, this is a fretless bass, and this guy has real good technique. Interesting song, good song. The girl has a real good voice. Interesting lyrics. I wonder if the bass player wrote this song. He played real interesting movements. There's no guitar, but it's refreshing. Joe Cocker should have done this song. The lyrics, the vocals and the bass work catch your attention straight away. The song totally sucks you in. **It was Peter Gabriel and Kate Bush.**
K.K.: I thought it might have been Kate Bush. I've heard a lot of her over the years. Songs like this are not forced out. You probably have to have a combination of Gabriel and Kate Bush together to come up with something as interesting as this.

5 "Blitzkrieg Bop" from *The Ramones*, by the Ramones/Sire
K.K.: Help! That's out of tune. Production-wise, the bass is all on the right and the guitar is on the left. I don't know where the drums are. I can hear the snare. It's unorthodox, to say the least. The Ronettes should have done this song. The Blitzkrieg what? It sounds like early 50's music. That's probably where they got it from. Perhaps Johnny Dankworth left a lot of stuff lying around in his younger days. To be honest, I haven't got time for anything like that. I can't take music seriously unless it was seriously recorded. To me, this is like the ballrooms of the late 50's and early 60's. It was a pain in the ass in England when we were fighting this kind of music. There was one 18 month period where there were only two rock bands to tour in England, us and UFO. Nobody was booking rock bands; it was all punk and new wave. They get away with it, because its poppy and it has a bit of a beat, but musically where are they now? Probably milkmen. I've met Joey Ramone and he seems like a nice guy. I didn't recognize him here. I was never into any of that stuff. —



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STEVE HABL/TOUR MANAGER

Interview by Joan Tarshis

As tour manager or production manager for some of the most illustrious bands in rock 'n' roll history (Kiss, Queensryche, Mötley Crüe, Dio, Whitesnake), Steve Habl's road is sometimes a rocky and rolling place, paved with unreasonable responsibilities, tangled schedules, multiple/simultaneous obligations, not enough hours, and too little sleep. As this informative interview with Habl makes clear, the rock 'n' roll road is a place where one must really make use of the extra time afforded only by the existence of a parallel universe.

What's the difference between a road manager, tour manager and production manager?

Usually the road manager is strictly an accountant; the tour manager handles all of the band's logistics: travel, press, hotels; the production manager is the guy who runs the actual show at the arenas every day. He's in the arena at 8 o'clock in the morning, doing the rigging and getting the lighting up and the staging, the scenery, the pyrotechnics, and everything else. He takes care of all shipping and immigration, the import and export of the show, the trucking, the pyrotechnic license for each city.

What characteristics are necessary to be a successful tour manager?

You have to have everybody's respect, number one. If you don't, everything becomes total chaos; because if nobody listens to you, then nothing gets done. You really have to be in charge. Everybody has to have confidence in your ability to make decisions, and make the right one all the time. If you call a time to leave a hotel, you can't have everybody calling you up and saying they'd like to sleep another hour. It's your job to know the distance to the next city, weather conditions, traffic conditions, day of the week, is it a holiday, are we going to be in bumper-to-bumper traffic for an hour, is it going to snow? You have to be aware of everything that could possibly go wrong, and have a plan ready for it. For example, somebody broke the key off in the door of the bus last night, so one of the first things I had to do today was arrange for a locksmith to come here. Everybody's locked out of the bus, and I'm trying to check out of the hotel,

and nobody has anywhere to go because they can't get on the bus. You have band members getting sick, crew members getting sick, and then you try to find doctors, chiropractors, acupuncturists. Sometimes you have a problem with an artist arranging meals because of special diets; vegetarians. It's crazy stuff like that, and it's not as easy as you think when you're in a different city every day.

Being an incredibly organized person must be vital.

That's the essential thing; that's what it's all about. I have a lap-top computer, a printer, and I carry my own fax. Every day I type out a newsletter and I slip it under everybody's door with the next three-to-five days' events on it. . . Ohio, next Saturday, you have an in-store, you have a radio station visit. . . There are certain things I do every day. I get up between nine and ten in the morning and I make the same 12 or 15 phone calls, immediately. I call four or five people at the record company for press assignments, radio appointments, and get those appointments as far ahead as I can; I check in with management to see if there's anything new, anything I should know about; I call the accountants every day. You make sure your crew gets to the venue on time for load-in; you make sure your bus driver is aware of everything, disperse money all day, per diems, salaries, production expenses, bus fuel money, truck fuel money; confirm your hotels for the next day. Before the show, I'm usually in the venue checking the box office to make sure there's no hanky-panky going on there, checking the guest list. I make sure that everything on the stage is in order. Make sure the band knows what time the show is, so they're dressed and ready on time. A lot of photographers like to do sessions right before you go on, so I have to let the band know about that and give them an extra ten minutes. I make sure there's a clear pathway between the dressing rooms and the stage, and that everybody knows how to get there. You don't want anybody wandering around the bottom of the theater looking for the stage, a la *Spinal Tap*. Some rock stars get insulted when they watch that movie, but it's all true. I have

had guys throw tizzies about those little pieces of bread and refuse to go on. Someone once refused to get on the bus and go to the next city unless they had a clean pillow case.

What are you doing during the show?

To be quite honest, I'm in the bus watching TV. That's my hour and ten minutes to just be away from everybody. Everybody's on the stage, the road crew's on the stage; I have a production manager who's in there in charge of the performance, so there's really no need for me to be there. Before the show's over, I'm on the stage to escort the band back to their dressing room, and then to the bus. I like to drive at night for anything under 250 miles.

Is there still a lot of grief given to the opening act?

Years and years ago there used to be a lot of stupidity when it came to the opening act. They were looked down upon and pretty much tormented on a daily basis, as though they were freshmen in college. That kind of stuff has pretty much gone away now, because the opening act today is the headliner tomorrow. If you treat them poorly, they're going to remember it; if you treat them well, they're going to remember it as well. My policy has always been to give the opening act as much help as possible. When I was doing production for Kiss, we had Queensryche opening for us and I treated them really well, and when they went out on their own, they called me. You're much better off doing that than tormenting people. Some people still do it, but it doesn't really happen that much anymore, because it's really cutting your own throat.

Is it possible to become friends with the stars when you are on the road with them?

It does happen. Personally, I frown upon it. I've never become buddy-buddy with anyone I've worked for. It just makes it too difficult. When you're on the road working for a big band, they're your employers. Period. And if you become buddy-buddy with them, you can't function as a good employee anymore. If somebody yells at you, you take it personally. Whenever I see it happening on the road, I usually sit the person down and have a little talk with them: "It's your job

ROCK CLIMBING

to be his guitar tech, not his playmate." When that starts happening it can get real sticky. Basically, if you want a professional road crew, you don't want any frustrated musicians, because they're not into being a technician—they're into being a musician and hopefully getting their foot in the door somewhere. You want a guy who knows what his job is all about and has chosen to do this with his life. A frustrated musician makes the worst road crew guy. There are some exceptions. There have been some Cinderella stories over the years: the roadie who became the drummer for the band; or the roadie who, in an emergency situation, stepped in and played guitar one night and ended up being the guitar player... that happens, and more power to them. But most of the guys that I work with are just professional road guys... they actually couldn't carry a tune in a sack!

Have you ever felt any residual star power when you have gone onstage to fix an amp or tune a guitar?


Some guys feel that. Usually it's the back-line roadies. You put fresh batteries in all the transmitters and you go out and make sure everything works minutes before the performance. You don't want to set something up in the afternoon, let it just sit there until the performance and then have it not work. But

some guys will go out and become another opening act. A guitar roadie will walk out and do hot licks of the 70's and get off on that. Kiss had a saying that there were only two acts on the bill, and they don't need a third. If they were sitting in the dressing room and heard somebody whipping off "Freebird" or something, they'd lose their minds and I would have to run out and make them stop. All you really have to do is go, 'Ka-chunk, ka-chunk,' and see if it works or not. Anything else is really unnecessary. You see some guys who get all dressed up, fluff their hair and go out and turn up the amps. Most people get over that kind of thing and become professional. **Is there a 'good ol' boy network' for guys with a lot of experience?**

Absolutely. But most guys have a certain one or two acts that they'll stay with over the years—like I was with Kiss for ten years. They toured 8, 9, 10 months out of the year, so I didn't have to look for other work. There are some other bands that don't tour quite as heavily. A friend of mine does Mötley Crüe and AC/DC every year. He's been doing AC/DC for maybe 15 years. When AC/DC goes out, he goes with them. End of story.

What kind of stamina do you need to endure a long tour?

Some people love to be on the road, and can do it for months and months

and months and enjoy the hell out of it. And other people can do it for just so long and then they just start to deteriorate. I've been on tours that have been fourteen months, and by the last month of the thing people are just at each other's throats. There's nothing you can do about it—when you work fifteen days in a row with a day off, and then another fifteen, it gets to you. Back when I started out, I used to be the guy who mixed Gene Simmons' blood, and sometimes I'd make it green or yellow. And he wouldn't know, because I'd give him a cup in the dark, and he'd put a mouthful in and go and do his solo. It wasn't until he started dribbling that he got wise to what I'd done and that something was wrong. It helps when you're in that type of relaxed atmosphere, where you can have a little bit of fun and the band can help poke fun at themselves, as well. When people take themselves too seriously, it becomes uncomfortable. Whenever you do a tour and there are no shenanigans going on at all, it's usually an unpleasant situation. If you can relax and have a little fun, it really takes the pressure and the stress off. It's like when the Giants dump Gatorade on Bill Parcells at the end of the game. If you have that kind of comradery, you can stay on the road forever. 

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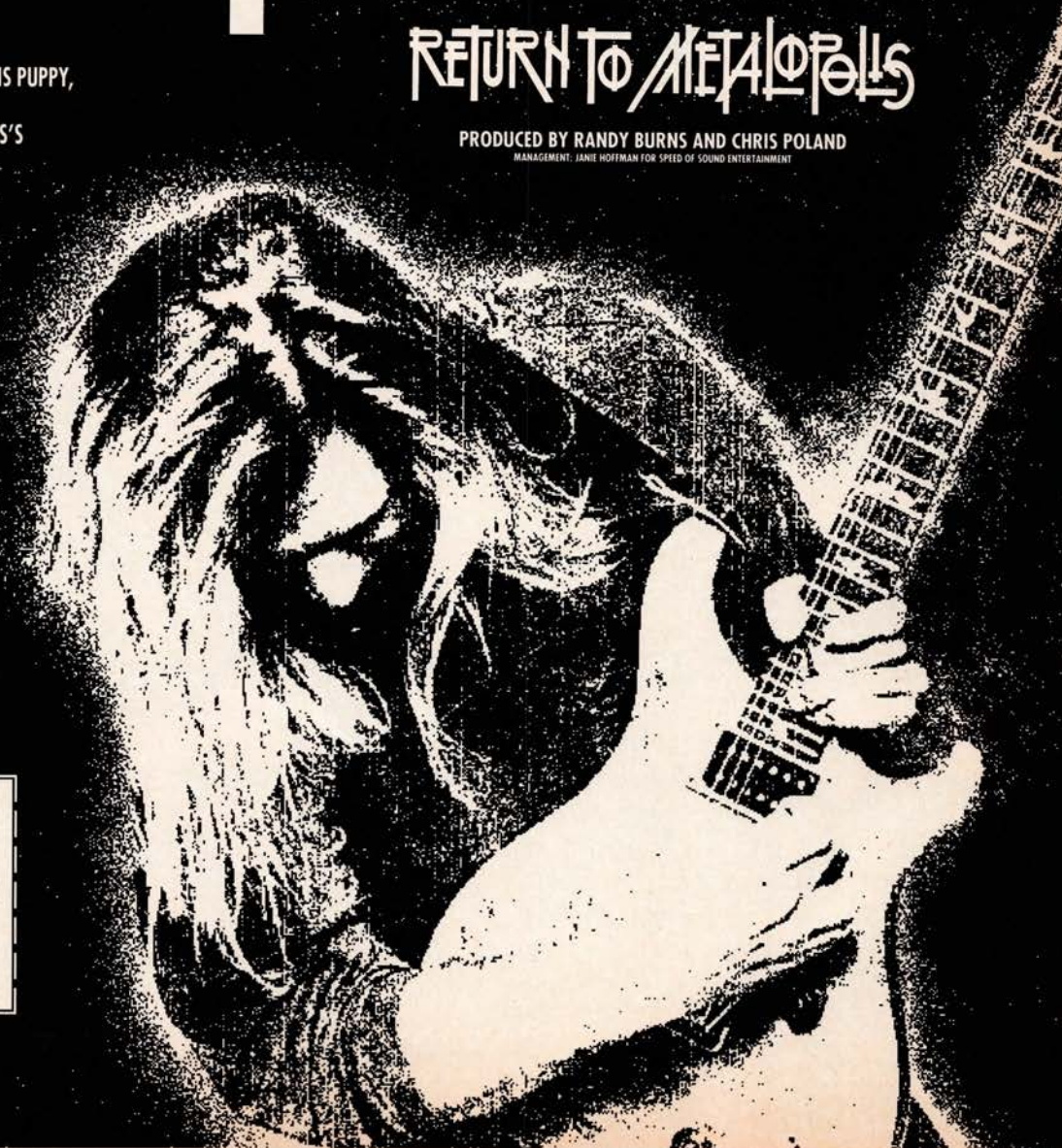
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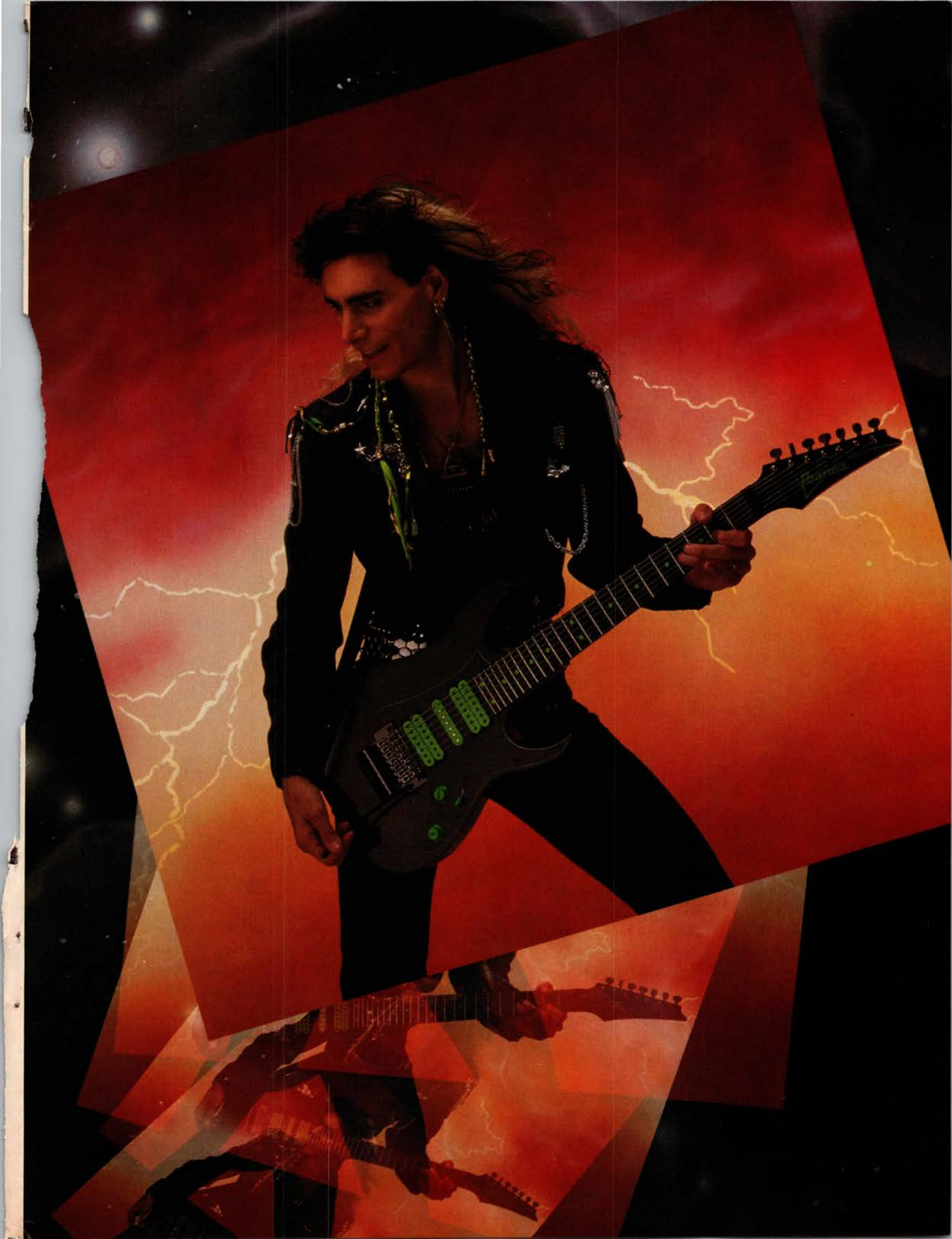


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DAVE NAVARRO

Jane's Addiction

CONTRIBUTING GUITARIST

By Tom Forsythe

Dave Navarro seems new to the spotlight, even though he's been on the stage since he was 15 years old, and became famous with Jane's Addiction before age 20. All the same, Dave Navarro has never conducted an interview before. That's because up until a few months ago, Dave spent his life being blotto on heroin, alcohol, or some combination of mind-numbing drugs. Playing live in support of the new Jane's Addiction album, *Ritual de lo Habitual*, marks the first time that Navarro ever felt adrenaline onstage.

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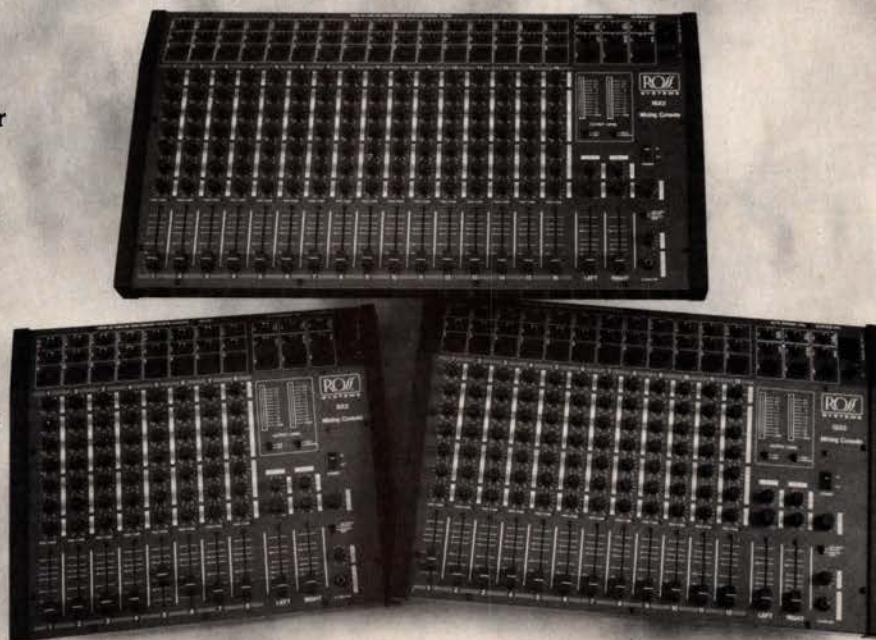
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How did Jane's Addiction come about?

DAVE: When I was in tenth grade I went out with Rebecca Avery, who is Eric's sister. At the same time, I met Steve Perkins in the drum section of the Notre Dame marching band. Steve started dating Rebecca and got to know Eric. Eric and Perry (Farrell) split from Psicom to start Jane's Addiction. Their drummer left and Stephen got into the band. Stephen and I had sort of a falling out about that, but we were still playing in our band. Eric and Perry were having trouble with their guitar player. They'd been through five different guys. After the last one, Stephen suggested me. I came in. We were so different from each other that it worked.

How did the band start playing?

DAVE: The first show we put on ourselves, in a warehouse in Silver Lake. We had Thelonus Monster play with us, and we had a transsexual dance revue called Chicks with Dicks.

How did the first record come about?

DAVE: We were approached by a couple of guys who were starting their own label. They wanted to sign and manage us. We got them to accept a one record deal and then shop us to a major. We didn't want to get too big too fast. We didn't want to abandon that raw, street-level feeling. Based on them shopping the record around, and the reviews the album got, the record companies started sending people to our shows. There was a time when every label in town wanted to sign us. We went with the label that gave us creative control.

What's it like to be sober?

DAVE: It's the most horrifying, horrible experience you can imagine. Everything is too real. As far as playing goes, it's night and day. I can't express how much better it is. I was a practicing heroin addict for a lot of years. I would think I was playing amazingly, and then hear a tape playback and it would be embarrassing. My addict mind would tell me I wasn't loose enough, so the next night I would do more, or get more drunk. When I play sober I have so much more energy and confidence. I thought it would be the opposite, that I'd be worried and tense. Instead of being numb and desensitized, my playing has become a living thing. I'll get chills now from things we do. Now it's just a lot easier to be creative. Without the drugs, my mind has a chance to really work.

Why did you stop?

DAVE: After the tour I went on a year-long run. All I did was dope. I was lying to everybody. I sold everything. I sold my two classic Les Pauls, all my amps and equipment. I sold an extensive comic book collection. The tour was coming up, so the band and management decided I needed help. They sug-

gested that I go into a hospital. In my mind it was an okay idea, because I thought I'd detox so when I came out my habit wouldn't cost me so much. I saw it as a way to save money and to be able to tour without being dreadfully ill. After remaining sober for a little while, I liked it. I liked not having to wake up and fix myself immediately and spend my whole life scamming dope. I don't miss driving downtown and throwing up in my lap because I'm so sick. I don't miss looking for the worst part of a strange town so I can score dope. I don't miss bleaching out syringes that I found. It was very romantic at the time. I found out it lies to you.

Given your heroin addiction, how much were you a problem in the band?

DAVE: I was definitely one of them. I hated playing. I hated going to rehearsal. I hated interviews. I hated photo shoots. I hated every aspect of it. Everything was a big chore. The only thing I liked was that I got into clubs free.

How did you keep playing if you didn't even like it?

DAVE: It was a commitment. It's one of those things you dread doing, but when you finally do it, it's okay. I shouldn't say I hated to play. I hated the idea of getting in the truck, driving to the show and making my way through people, going backstage and listening to our drummer be happy, and all the things surrounding playing. Once I got onstage, if I wasn't sick, it was great.

It must make for a better band dynamic to have a more cooperative guitar player.

DAVE: I wouldn't say I'm more cooperative. I'm more outspoken. If I didn't agree with something I didn't press the point. There were times on the road when Perry and I literally didn't speak to each other for six months. Now if something bothers me I'll confront somebody. I can't just hold things in and let them eat at me. That would make a relapse really likely.

How are you going to translate the album to your live show?

DAVE: We don't try to reproduce our album onstage. This album is a lot more experimental. There are a lot more keyboards and a lot more overdubs. There have always been two different sides to Jane's Addiction, the studio and the live. Live we're a power trio with a singer.

Do you think your playing is different live than it is in the studio?

DAVE: Oh yeah. When I get in the studio I worry too much. When I'm live, I don't care. I'll make mistakes. One of my favorite things is to pull the strings behind the neck and start tweaking it. It's dangerous, because if it breaks, with the Floyd Rose, the whole guitar is going completely out of tune. I'll do it anyway. If I'm out of tune for the rest of the song,

then that's the way it goes. Live, when a solo comes up, it's different every time. Like on the song "Three Days," my solo break is supposed to be two minutes. Sometimes I'll play ten minutes. We go in and out of solos a lot through eye cues. I'll just give Steve a nod and he'll know. We all work very well together on just feeling it. That's great, because spontaneity is real important to us. None of us wants to get bored, and we don't want to bore our audience.

What equipment do you use?

DAVE: I use 100 watt Marshall amps, and a JCM-900 100 watt high-gain dual reverb. It's a new one, with a gain sensitivity that goes up to 20, as opposed to 10. I always put it on 20. The cabinets are 4x12s, I think. I use a JCM 800 Lead series for backup. I'll use that if we go stereo on the road. Right now I'm using a series of pedals: a Boss Distortion DS-1, a Boss Chorus CE-3, and a Boss Digital Pitch Shifter/Delay PS-2. I also use a Crybaby, GSB-95. When we tour, I'm going to use a Boss ME-5. It has every possible combination of effects in this one box. It's the most versatile unit I've seen. I'm using it because our live shows are pretty out of hand. Either Perry or I will end up kicking the pedals around. Whether I have them in a box or in a pedal-board unit, they'll just come right out. With everything in one piece, when we kick it, the whole thing will hopefully stay intact. I actually prefer playing with the individual pedals. It's easier to tell them apart. That's partly because I always wear sunglasses onstage. It's a hindrance, I guess, but it's a security thing, because I hate having eye contact with the audience.

What do you look for in equipment?

DAVE: My whole deal with equipment is for it to be easy. I don't want to have to understand it. I want nothing too involved. I just want it to work. As a self-taught guitar player, I never explored that aspect of the instrument.

Did you always play Ibanez?

DAVE: No. I was always playing Les Pauls. As a matter of fact, years ago when Steve and I were in a speed metal band called Disaster, I played the gaudiest Kramer guitars I could find. Now I'm not into flashy guitars. As far as Ibanez goes, I just love the necks on them. They're the thinnest ones around. I'm not a speed player, but these are speed necks. How are you having your guitar customized?

DAVE: It's basically the same neck, but they'll shave it if I want a little taken off, or a little more added. I like an unfinished back. I use Ultrasonic pickups. On one guitar it's a humbucker-single-humbucker configuration, and on the other guitar I'm using two humbuckers. On one of the guitars, the top half is like



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Heart: Crazy On You (Intro.) Emmett; Midsommer's Daydream Howe; Mood For A Day Williams; Classical Gas Kaukonen (Jefferson Airplane); Embryonic Journey Allman Brothers; Little Martha Beatles; Blackbird

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Over The Mountain, Flying High Again, Believer, Diary Of A Madman, I Don't Know, Crazy Train, Dee*, Mr. Crowley, Revelation (last 1/2), Steal Away

PAGE: TAPE 108 SOLO RHYTHM
Good Times, Bad Times, Dazed & Confused, Communication Breakdown, Heartbreaker, Since I've Been Loving You, Black Dog, Rock & Roll, Moby Dick, Stairway To Heaven

PAGE: TAPE 109 SOLO RHYTHM
The Song Remains The Same, Rain Song, Over The Hills & Far Away, Custard Pie, The Rover, Ten Years Gone, Achilles's Last Stand, Nobody's Fault But Mine

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a Tele and the bottom half is the cut-away of a Les Paul. Also, they have this five-position switch. I had them set up like a Les Paul, with a rhythm, treble up on the top. As the only guitar player, the only melodic instrument, I have to cover a lot of ground. I can go from rhythm to lead, or even from a rhythm to a little quiet sound.

Do you use a special setting for lead?

DAVE: As far as leads go, I usually crank the gain way up on the amp. I have a little distortion unit there and I just punch that in when I want something a little extra. There are some songs where I don't want the lead to cut everybody's head off. Then I'll just do an octave kind of solo with a lot of echo. It sounds more like keyboards. I have to cover all that because I'm really worried about the bottom dropping out when I'm going to a solo; you know, when everything sounds huge, and then comes the solo and it's real twangy and thin. I try to avoid that by playing with a lot of echo. It's also good because it makes your mistakes sound really cool. So you can't go wrong with it.

When did you start playing guitar?

DAVE: I had my first band when I was 12. It was the worst band I ever heard. We played bad covers of Cream and Hendrix. I would have Sunday jam sessions in my dad's living room. Luckily, he knew from the beginning that I would be a musician. The only thing that could pass for lessons was what I learned from my cousin, Dan. At that age I wanted to be like him. I went to a garage sale and got a mini guitar for 50 cents. He showed me a D, a C, and an A chord. I played those for a long time. But playing with other people, you pick things up. And I listened to a lot of records.

Who were you listening to in the beginning?

DAVE: At the very beginning, it would have to be Jimi Hendrix. I remember being at a skate park and hearing "Voodoo Chile." I freaked and went out that day and bought it. From that day on it was pretty much hippie music. I was into Hendrix and Jeff Beck. One of my favorite all time records is Jeff Beck with Jan Hammer. I loved Jimmy Page and the whole Led Zeppelin thing. Then, when I got into the speed metal band at 15, I was playing Yngwie and Eddie Van Halen. At 15, those things were very impressive to me. That's the traditional answer, isn't it? On the other side of the coin, my favorite guitar players are guys like Daniel Ash from Bauhaus and then Love and Rockets, and Robert Smith from the Cure, because they know when not to play, and when to be simple. That's also very important to me. If the song sets a vibe and you're constantly shredding over it, you can just destroy

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it. I feel that it's important to know how to play, but it's important not to overdo it. For me, being a lead guitar player doesn't come down to showing how great I am in the solo. I ask myself what I can contribute to the song.

Where on this album did you do that the best?

DAVE: On "Three Days," there was a big solo part, and it was in E, so there were a million so-called 'ripping' things I could have done. But that would have ruined the lyrics and feel. Also, on "Then She Did," I didn't play any solo, because it seemed cheesy to throw in a solo on such a heavy song. Since being in Jane's Addiction, I can't physically play those cranking speed solos anymore. It's a blessing, because I think all lead guitar players have an ego problem in one way or another. I'm the same way, so from time to time I'll want to throw in something impressive. But I just kept reminding myself that it's about the band, not me.

How did you get from speed metal to appreciating the Cure?

DAVE: I've just always been real versatile in musical taste. When I'm at home, I listen almost exclusively to classical music. My favorite piece of music is *Symphony Number 1* by Mahler, or Stravinsky's *Rite of Spring*.

Since Perry does all the lyrics, how do you guys write?

DAVE: It varies from song to song. We work off mistakes a lot. For instance, "Of Course," which has violin in it and is very different for a rock band coming out of L.A. That was originally part of "One Percent" from the live indie album. It didn't work there. Now, some years down the line, it ended up being its own song. As far as coming up with new songs, a lot of times it comes from a mistake in rehearsal that we might use for something else. On this album, Perry came in with a lot of ideas on the acoustic guitar. He's not a guitar player at all, but he can twang out a melody. He'd start with a couple of notes, and we'd turn it into the song. That works very well, because we all come from different backgrounds. Eric was a punk rock bass player for years. Perry came from a gloomy death rock band. And Stephen and I were in a speed metal band, even as we were influenced by different things. So when we all come together, the ideas that fuse are not the usual concepts. A lot of times there's a lot of tension in the writing. One person may like it and another hates it. Our struggles are reflected in our music. We emerge as struggling individuals, which is why it's interesting to people. But that tension is good. When it all comes together, it's worth it. I don't think we'll ever agree, unless we all have a lobotomy.

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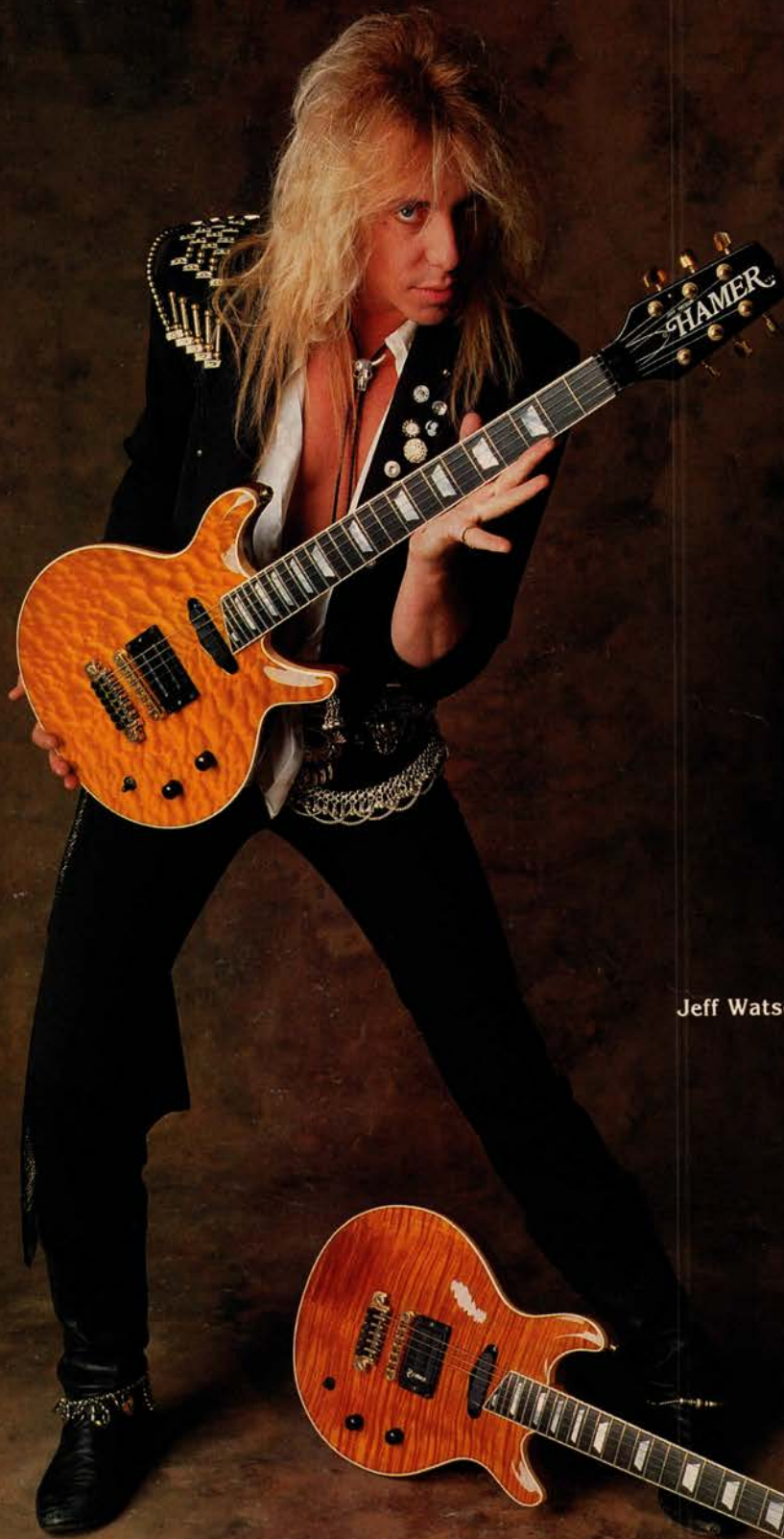
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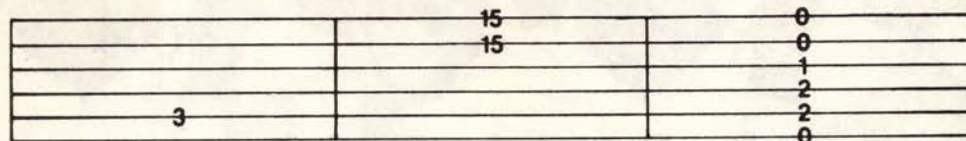
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TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret,
2nd string, 15th fret,
played together

an open E chord

Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



LEGATO BEND AND RELEASE: Strike the note. Bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



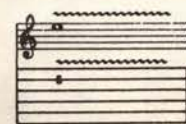
GHOST BEND: Bend the note up 1/2 (or whole) step, then strike it.



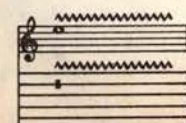
GHOST BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



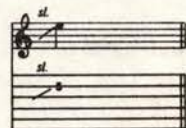
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



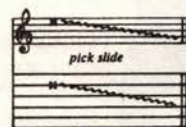
SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



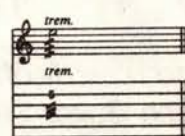
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



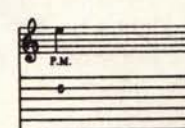
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



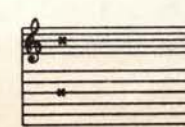
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.



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By Andy Aledort

CLIFFS OF DOVER

This song starts out in free time, with Eric playing lines essentially based on the E blues scale (E,G,A,Bb,B,D) with the addition of the 9th (F#), alluding to E Dorian (E,F#,G,A,B,C#,D). As there is no real pulse, the actual shape of the lines could be written in a variety of ways; I've tried to illustrate the overall contour of each phrase in and of itself. At 0:11, Eric arpeggiates a series of triads (harmonies shown above the notation), and launches into the first theme in the ¾ bar at 0:17. The alternating high G notes are all picked with the middle finger, while all other notes are sounded with the pick. This synthesizer-type riff, along with the subsequent descending riff, is a testament to Eric's impeccable technique, as each note is articulated perfectly. These riffs serve to introduce the G major (G,A,B,C,D,E,F#) tonality. The primary rhythmic theme (at 0:26) is based on a four-note pattern, with the second note in each group changing. Fret the G on the E string with the first finger, the G on the D string with the second finger, and the D, E and F# on the B string with the first, third and fourth fingers, respectively. Eric's fill-in licks are based on G major.

The main melodic theme is introduced at 0:57, and is made up of a series of minor and major triads: Am (C,E,A); G (B,D,G); and D (A,D,F#), ending in the fourth bar with a lick alluding to Em. The chords shown in parentheses represent the overall tonality, set up by the bass. The last eight bars of this section feature a return of the primary rhythmic theme, and some improvisation based on G major, before restating this theme in the next 16 bars. This is followed by a return of the melodic theme, with Eric improvising in bars 7 and 8 with a triplet lick alluding to G pentatonic major (G,A,B,D,E).

A new theme is introduced at 2:07, along with a shift to a half-time feel. Here, Eric alternates between two positions for G5-Gsus4 voicings, and plays a startling riff in bar 3 based on D pentatonic major (D,E,F#,A,B), which creates a polytonal effect between D major and G major. This riff is reminiscent of one of Eric's idols, John McLaughlin, from John's Mahavishnu Orchestra days. The licks in bars 5, 7, and 9 are based on G pentatonic major.

The solo features a return to double-time, with Eric essentially basing his lines on G pentatonic major, using a

melodic approach primarily, with occasional bursts of chops. In evidence here is Eric's masterful articulation, and his ability to create seamless lines while moving all over the neck. If you've seen Eric play, you know that he often uses unusual fingerings and shapes, which help to make the guitar speak in a highly individual way. After briefly alluding to the intro theme, Eric utilizes a D# diminished lick to set up the end of the solo and the return to the main melody.

The song ends with a blazing riff in free time, based on G major; this is a "written lick," which Eric always plays the same way. Listen closely to the recording when playing this tune, and try hard to emulate Eric's precision.

JEALOUS AGAIN

This arrangement is basically made up of two guitars, one in standard tuning and the other in open G (DGDGDD, low to high). The open G guitar kicks off the tune, essentially moving between the I chord (D) and the IV chord (G/D), and sets up a solid "back-of-the-beat" mid-tempo groove. Acoustic guitar enters at the bridge, essentially doubling Gtr. I, which switches here to a cleaner tone. Notice how the two guitar parts work together to create a "weave" of sounds, a technique mastered by Keith Richards. The interlude features a simple "drone" lick, played on the open G guitar, utilizing the open high D string; notice that the basic lick is harmonized for the last two bars of the section (and Rhy. Fig. 9). The tune ends with a series of licks based on G pentatonic major (G,A,B,D,E), again recreating that Stonesish "country/rock 'n' roll" sound. This is a good rockin' tune, with examples of solid rhythm-playing in standard and open tunings, along with some straight-ahead, no-frills soloing.

BLUEBIRD

The tune begins with three guitars, two electric and one acoustic. Gtr. I (elec) and Gtr. II (acous) are tuned with the sixth and the first strings tuned down a whole step, to D. Gtr. III is tuned normally, and all the electric soloing is played on this guitar, utilizing D pentatonic minor (D,F,G,A,C) primarily. The rhythm part during the first verse is quite varied, so listen closely; it's made up of a series of bass notes played against syncopated two- and three-note chords. Gtr. II re-enters to play alternative arpeggios, outlining C and G, creating

variant harmony with Gtr. I. The primary rhythm parts for verses two and three are slightly different from the first verse, and are noted in their entirety.

The chorus features the two electrics, one playing a droning rhythm part in D, and the other setting up a repeated melodic theme utilizing pull-offs and a staccato attack. The acoustic signature lick first appears at 1:17, trading lines with the electric in this section, moving into the bridge. This signature lick reappears at 2:13, initiating a 24-bar acoustic solo that's filled with classic Stillsisms. Notice his heavy, fingerpicked attack. In bar 17 (at 2:43), Steve picks with a "rolling" technique, picking the C with the thumb, the D with the index finger, and the G and B double-stop with the middle and ring fingers. Buried way in the background is an electric guitar playing improvised lines; the most significant line played by this guitar is included as Fill 1. The tune ends with two acoustic guitars playing rhythm along with the banjo part. The two acoustics are arranged here for one guitar, but listen closely to the recording to see how they actually fit together.

TYPE

This song begins with a heavy Zeppelin-type riff, based on the F# blues scale (F#,A,B,C,C#,E), with the inclusion of the b9 (G). Guitarist Vernon Reid uses a very distorted, mid-range-y tone, which helps to accentuate the wide variety of artificial harmonics used as part of the riff. The second eight bars of the verse section feature a funky rhythm part based on a variety of 16th-note syncopations, with the chord raised one half-step on the last 16th note in every other bar (similar to the G to F# movement in the first eight bars). The chorus features a repeated three-bar figure in which the chords in the first two bars are arpeggiated in an eighth-note rhythm; do not allow the notes to ring into each other. The chorus is followed by a four-bar tag in which Vernon accentuates various artificial harmonics by using a heavy attack. Just before the bridge (at 2:03), Vernon introduces a rhythm part in A major (relative major of F# minor), establishing a I(A)-IV(D)-II7(B7)-bII7(Bb7) progression. This progression is revived for the out-chorus and the rideout solo, and is doubled by an acoustic guitar.

The guitar solo begins with a unison lick played with the bass, which re-es-

Continued on Page 166

STOP

As Recorded by Jane's Addiction
(From the album RITUAL DE LO HABITUAL/Warner Bros. Records)

Words and Music by David Navarro, Perry Farrell,
Eric Avery and Stephen Perkins

E5 **G5** **A5** **E5 VII** **G5 (type 2)** **E5 (type 3)**

0 xxx 134 134 134 134 2 34 23

Moderate Rock ♩ = 120

Intro * Spanish intro

(Band tacet)

Gtr. I

E7 D#7 E7 F7

mf sl. sim.

*Approx. 18 sec.

Chorus (Band in)

E7 D#7 E7 F7 F7#9 E5 B5 D5 A/C# A5 B5

1. Here we go! (w/echo repeats)
2. No

sl. f

Gtrs. play Rhy. Fill 1 2nd time

E5 B5 D A/C# E5 B5 D5 A/C# A5 B5 E5

No. one. No one!

Gtr. II

Gtr. I

Rhy. Fill 1

Gtr. I E5

Gtr. II

Ⓢ open

E

3 1 2 0

Gtrs. play Rhy. Fill 2 2nd time

E7 N.C.

No one!..

E7 N.C.

Gon - na

(Both gtrs.) 8va

sl. trem. bar 1/2 P 1/2 trem. bar 1/2 P 1/2 trem. bar 1/2 P 1/2 P 1/2 P

16 16 14 14 x 14 12 15 15 14 12 14 x 14 12 15 15 14 12 14 12 14 14 14 12 14 12 14 14

14 14 14 x 14 12 x x 16 16 14 12 14 x 14 12 x x 16 16 14 12 14 12 14 14 14 12 14 12 14 14

Gtr. II plays Fill 1 2nd time
Rhy. Fig. 1-----

w/Rhy. Fig. 1 (3 times)
E5

A5 *P.M.----J> P.M. P.M.-J> P.M.-J> E5

stop, now;_ go!

loco

let ring *pick sl.* *sl.* *P* *sl.* *1/2* *P* *1/2* *sl.* *H* *P* *P* *sl.* *sl.* *sl.* *let ring-let ring*

P *sl.* *12* *12* *12-14-12* *15* *sl.* *1/2* *H* *P* *P* *0* *0* *7* *sl.* *7* *sl.* *9*

7 *sl.* *Play lowest note of chord only when P.M. is indicated.

sl. *Play lowest note of chord only when P.M. is indicated.

Rhy. Fill 2

8va-

1/2

trem. bar

1/2

1/2

1/2

loco

Full

sl.

15 15 14 12 14 14 12

16 16 14 12 14 14 12

15 15 14 12 14 14 12 14

16 16 14 12 14 14 12 14

14 14

14 14

12

sl.

Fill 1

The musical notation for Fill 1 is as follows:

Treble Clef: The melody starts with an eighth note G#4, followed by a quarter note A#4, and a quarter note B4. This is followed by a triplet of eighth notes (G#4, A#4, B4), then a quarter note A#4, a quarter note G#4, and a quarter note F#4. The final measure contains a quarter note E4, a quarter note D4, and a quarter note C#4, marked with a *sl.* (sforzando).

Bass Line: The bass line is represented by a five-line staff with fret numbers. It starts with a triplet of eighth notes (3, 2, 0), followed by a quarter note 0, a quarter note 0, and a quarter note 0. This is followed by a quarter note 0, a quarter note 0, a quarter note 0, and a quarter note 0. The final measure contains a quarter note 0, a quarter note 2, a quarter note 2, and a quarter note 2, marked with a *sl.* (sforzando).

Bridge
(Band in)

⑥ open

Gtr.

F7(9)

The one.

Gtr. II

let ring

*Push down on bridge with heel of picking hand, raising open stg. pitch 1/2 step (E to F).

To take con-trol of a mind like that. Move_ on.

One come a day the wat - er will run, no man will stand for things that he had

Fill 3

JANUARY 1991, GUITAR **39**

G5(type 2) ⑥ open E G5(type 2)

done. — Hur - rah. And the wat - er will —

let ring ————— sim.

⑥ open E E5(type 3) ⑥ open E G5(type 2)

run.

w/Fill 4 E5 E5(type 3) ⑥ open E G5(type 2)

One come a day the wat - er will run, no man will stand for things that he had done. —

Fill 4

let ring

sl. sl.

⑥ open E5 E G5 (type 2) E5 ⑥ open E E5 (type 3)

Hur - rah! And the wat - er will run...

G5 (type 2) E5 (type 3) G5 (type 2)

It will run! Oh! Will

E5 E5 (type 3) G5 (type 2) Double time ♩ = 120
P.M. E B5 D5 A/C# A5 B5

run! Oh! Get! Go!

Guitar solo
Gtr. II E5 8va
Gtr. I
trem. bar (w/wah & echo)
sl. 21 24 21 24 15
trem. bar 1½

sl. N.C.

Give me that! Give back that au - to - mo - bile, turn off that smoke stack and that god-damn ra - di - o...

8va, sl.

sl.

Hum a - long with me, a - long with T. V. Oh, _____

E5 B D E D5

oh. Oh, oh. Oh, oh. Oh, no.

(Bass arr. for gtr.)

p clean tone

sl. sl. sl. sl.

E5 B5 D5 A/C# A5 B5 E5 B5 D5 A/C# E5 B5 D5 A/C# A5 B5 E5 N.C. Gtr. III

No one's gon - na stop. (w/echo repeats)

(distorted tone)

Gtr. I Gtr. II

1/2 Full grad. bend Full

sl. sl. sl. sl.

Additional Lyrics

2. Farm people, book wavers, soul savers,
love preachers!
Lit to pop and nobody is gonna stop.

BASS LINE FOR STOP

As Recorded by Jane's Addiction
(From the album RITUAL DE LO HABITUAL/Warner Bros. Records)

Words and Music by David Navarro, Perry Farrell,
Eric Avery and Stephen Perkins

Moderate Rock ♩ = 120

Intro Spanish intro 4

(approx. 18 secs.)

Chorus

E5 B5 D5 A/C# A5 B5 E5 B5 D5 A/C#

f sl.

1. E5 2. A

sl. sl.

1st, 2nd Verses

E5 G5 A5 E5 G5 A5 E5 G5 A5

1. ... save 2. Farm the

com - plaints (etc.)
peo - ple, (etc.)

2nd time to Coda

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Chorus
E5 B5 D5 A/C# A5 B5 E5 B5 D5 A/C# E5 B5 D5 A/C# A5 B5 1. E5

No sl. one. (etc.)

2. A E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

Coda
E7 D#7E7 3 Half time ♩ = 60 E7 F7 E7 F7 E7 F7

Bridge
N.C.(Em)

One come a day the wat - er will run, no man will stand for things that he had

done... (etc.)

E5 G5 E5 G5 E5 G5

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ALROSA VILLA—5055 Sinclair Rd., Columbus, OH: First Thursday of each month.

THE RITZ—17580 Frazho Rd., Roseville, MI: Third Wednesday of each month; Semi-finals of weekly guitar talent contest. August Winner: Jim Pagel.

THE OMNI—4799 Shattuck Ave., Oakland, CA: See local listings.

THE STONE—412 Broadway, San Francisco, CA: See local listings.

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I certify that the statements made by me above are correct and complete.
Howard Cleff, Publisher

I am a practicing musician (guitar) living in Africa. I'm interested in hard rock, heavy metal and blues. Unfortunately, we do not get any type of learning material down here, and would be grateful to anyone out there who could let me have any old mags, tapes, etc., that they don't need anymore. Please send to:

Vimal Pracji
28 Jason Moyo St.
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Today the "blues" have dimmed,
To somewhat more of a grey.
As a friend of ours has,
All too soon, passed away.
Just so very hard to believe,
That he is truly gone.
Leaving only the memories,
And music, to carry on.
He is gone, but not forgotten,
As long as we remember.
In those of us he touched,
His soul will live forever.
In the hearts of your true fans,
You will forever stay,
As for myself, and many others,
We miss you, Stevie Ray.

Bill Carrico
Terre Haute, IN

I am a guitarist with a baby gospel band here in Emgu. I have played my box guitar for roughly three years now, but I do not know anything about lead. Now that my church has got a band, there is a need for me to know how to play lead guitar. Apart from gospel music, I enjoy rock 'n' roll and country music, blues, and all good music. It is the effects of lead guitars in these musics that thrill me most, and I want to go in for it. Is there a lead guitarist over there who would give me lessons on the above subject through correspondence? I want to go professional. I look forward to hearing from you soon.

Raphael Ogbodo
Projects Dev. Inst. (PRODA)
P.O. Box 609
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I am writing to ask if you know of any books on guitar finishing, designing, and or making, and if you know of any schools on this subject, correspondence or otherwise.

Ivan Cales, Jr.
P.O. Box 93
Sandstone, WV 25985

Ahoy and Salutations!

I'm looking for any and all guitar freaks from the GIT '89 Summer Session group G-A. Chris, Erik, Chad, and all you guys who amazed me so much, I forgot your names! I'd love to hear from Nick Nolan, or Jamie "Mr. Dissonance" Findlay, if you guys have a spare moment or two. Talk to me, tell me how it is and what it should be. Dying to hear from y'all. I'll be waiting!

C.J. Lumsden
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ATTENTION FELLOW MUSICIANS!! Recently I had the pleasure of visiting the New York City strip of music stores on 48th Street. I went into 48th Street Custom Guitars and two other people were looking at guitars, too. I overheard them, and one guy was saying how he can get these ESP's at half price from "another" music store. He had a business card and everything. Needless to say, after talking to him, and going with him to the office building and warehouse where he supposedly worked at, it turned out to be a scam and I was ripped off of \$625.00. Sure, many of you are calling me an asshole for believing him in the first place. True. But this guy,

along with his other partner/fake customer, are good. I even got a fake receipt and warranty. Look, what I'm saying is for all you other NY musicians, and any others for that matter, be careful. These scumbags are real convincing, and when you have a starving musician and give him the opportunity to buy a \$1200 ESP for \$600, what do you think is gonna happen? So, if you see or hear of a deal that's too good to be true, it probably is. Take this advice from a friendly, fellow musician.

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Randy Coven

SOLOING OVER CHANGES, PT. 2

Last month I outlined how to connect chord scales using common tones. See Ex. 1 for the chord scales. Now I'd like to show you how to derive melody lines that work from the chord scales. One way to do this is to use the arpeggios that go with the chord scales. An arpeggio is played using the 1, 3, 5, and 7 of the scale. See Ex. 2 for the connected arpeggios. We're using the same principle as connecting the scales by playing their common chord tones, but breaking up the monotony with arpeggios. Combining chord scales with arpeggios and lick ideas are the components to making up a solo. Ex. 3 is a simple solo I wrote to show you where all this is coming from. All I'm using are notes coming from the scales and arpeggios. In bar 1, I start with the 3rd of the F7 in a lick motif that continues through bar 2. The only change is the A and Ab in bar 2, which is the 7th of the Bb chord. The F root of the motif in bar 1 becomes the 5th of the Bb chord scale

in bar 2. This illustrates the principle of common notes between two chords. In the last two measures, I descend down the F Mixolydian chord scale. I'm using an approach note to break up the monotony of the fourth beat of the 3rd bar,

ending on the octave of the 4th bar, thus creating another lick that connects two bars. Take the rest of the changes and finish your own solo with these techniques. Do this over and over and over until you can solo over changes at will. ➡

Ex. 1 Chord scales
F7 Mixolydian Bb7 Mixolydian Am Dorian

Ex. 2 Arpeggios
F7

Bb7 F7 Bb7 Am7

D7 Gm7 C7 F7 D7 Gm7 C7

Ex. 3

GUITAR SECRETS

Joe Satriani

REASSIGNING CHORD INTERVALS

One interesting way to change the key of a chord progression is not to move to a new tonal center, but to stay put and reassign the intervals. This is sort of a pitch axis meets modulation compositional technique. Take a chord progression and label each chord with its key-related Roman numeral. These are the basic triad harmonizations you get when harmonizing an A major and an A minor scale with themselves:

A Major:	A	Bm	C#m	D	E	F#m	G#°
	I	ii	iii	IV	V	vi	vii°
A Minor:	Am	B°	C	Dm	Em	F	G
	i	ii°	III	iv	v	VI	VII

Ex. 1 4/4 A Major | E | D | E | Am | Em | Dm | Em ||

I V IV V i v iv v

Ex. 2 4/4 A Major | E | F#m | D | Am | Em | F | Dm ||

I V vi IV i v VI iv

Using the chord progressions shown in examples 1 and 2, I've taken a simple progression in A major and changed it to A minor; using the same formula from the first four bars to create the second four bars, I've simply reharmonized the existing numerical chords intervals. I've reduced the chord progression to a numeric sequence and reharmonized each chord. This is an easy way to extend a progression's life and add a "mirror image" of an existing chord sequence. Your mirror images could run consecutively (as in these examples) or the newly generated progression can be reserved for a bridge, solo section or tag. Take this idea and apply it to your own progression, however short or long. Experimentation is encouraged. Good luck. ➡



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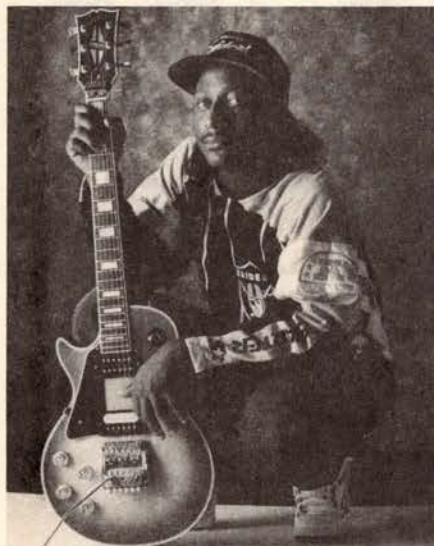
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RESUME



NAME: Ernest T. Cunnigan Jr., a.k.a. Ernie-C **AGE:** 29

ADDRESS: 8414 Columbus Ave., Unit 14, Sepulveda, CA 91343

INFLUENCES: DiMeola, McLaughlin, Page, Blackmore, Ernie Isley, Hendrix, and Van Halen.

EQUIPMENT: Left-handed custom Les Paul with Seymour Duncan pickups and a Washburn locking tremolo, Roland 808 guitar synthesizer, Mesa/Boogie amp modified by Metalhead Electronics with a noise gate, Marshall slant 4x12 cabinets, Roland JC-120, Samson Wireless, Alesis Quadraverb, Rocktron parametric EQ, Hush 2c and an I.P.S. Harmonizer.

PERSONAL STATEMENT: I've been playing guitar since I was 12 years old, mostly influenced by black AM radio, until a friend told me one day that I sounded like Jimmy Page. So I bought all of the Led Zeppelin collection and got into all of the other influences that I mentioned above, plus numerous others. I had my debut for a large audience in 1982, with Ice-T, in the movie *Breakin' 2: Electric Boogaloo* and did the same in the movie *Rappin'*. Since then I've done many projects with Ice-T, including concerts and playing on his last two albums, *Rhyme Pays* and *Power*, and most recently, *Freedom of Speech, Just Watch What You Say*. I also play for numerous Rhyme Syndicate rap acts. I am presently working on a solo project which will be a combination of rock, rap, pop and metal. I call it *Double R.P.M.* The rap guitarist comes un-rapped!

COMMENT: An aggressive, raw-sounding blues-based player, Ernie-C takes his

playing beyond metal blues without ever losing sight of his roots. Rough and tumble, in and out, yet he's always in the pocket.



NAME: Steve Gooding **AGE:** 16

ADDRESS: 2718 W. 27 North, Wichita, KS 67204

INFLUENCES: Lukather, Malmsteen, Eric Johnson, Satriani, Carlton.

EQUIPMENT: ESP Horizon, Roland GP-8, Boss digital reverb, Randall half-stack, Yamaha bass and classical, Steinway grand piano, Pearl drums, and Tascam recording equipment.

PERSONAL STATEMENT: I began playing drums at age three, guitar at age 10, and bass and keyboards at age 12. I grew up listening to Kiss records and my mother playing Bach and Chopin on piano, a helpful contrast. I performed all the instruments on my Ep, *City Lights*, which is mainstream rock/metal with strong elements of neo-classical background. Within the same year (I was then 15), after working intensely discovering elements of contemporary jazz, I wrote and recorded *Perspective Views*. The Lp ranges from several soft rock/jazz compositions to a commercial vocal song, a funk groove, and a heavy neo-classical tune, hopefully covering the various aspects of my playing.

COMMENT: A 'song is king' player with well developed chops, tone, phrasing and sense of how to use the guitar to build excitement. The songwriting, arrangements, recording and playing are all first rate, and what you would hope for—not expect—from a musician twice his years!



NAME: Don Sanni **AGE:** 26

ADDRESS: Nashua, NH

INFLUENCES: Holdsworth, Van Halen, Eric Johnson, and Larry Carlton.

EQUIPMENT: Warmoth Neck Strat-style, Peavey bass, Celebrity acoustic, Hohner classical HR-16, Tascam Portastudio, Yamaha SPX-90, Scholz X100.

PERSONAL STATEMENT: I began playing at age 14, learning from books and records. After hearing Holdsworth, Morse, and DiMeola I realized it might be a good idea to take some lessons. I took classical guitar lessons, but quit them, along with the rock band I was in, at the end of my junior year in high school, and began practicing eight hours a day. During that summer I saw Herb Ellis, Barney Kessel and Charlie Byrd on television, and decided I had to learn some jazz. I was accepted at the New England Conservatory for classical guitar, earning money by gigging and later teaching through Daddy's Music, which is what I've been doing ever since. Six months ago I got out of the band scene and picked up a 4-track to record my own material. I sent my first tape to Kramer's Hot Shot guitar competition and won. Since I started writing with the 4-track, I feel as though my style is maturing, and all my influences are blending together.

COMMENT: With a well-formed sense of melody, Don takes his music to both sides of the rock/fusion camp with equal musicality. He balances the raw fires of rock against the controlled dexterity of fusion, and ignites them both.

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label last September. If you'd like to be considered for the RESUME column, include a photo and brief biographical

sketch along with your submission of up to three tracks to GUITAR Recordings. Send to: GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.

Send Your Guitar Questions To:
Guitar Questions
P.O. Box 1490, Port Chester, NY 10573

Question: Will I damage my guitar by changing tunings a lot?—D. B. Fargo, ND

Answer: No, you won't damage your guitar by changing tunings; however, you won't get optimal performance out of your guitar in all tunings. If you spend a lot of time in a particular tuning, it would be wise to purchase a guitar and have it set up specifically for that tuning. If your guitar is properly adjusted for standard concert tuning, tunings that require loosening the strings may cause lower action and back-bow. This can result in excessive fret buzz, especially at the frets nearest the nut. Tunings that require tightening the strings may pull the neck forward, causing higher action and greater neck-bow. While this may not cause additional buzzing, it can make the guitar harder to play.

Another factor that will be affected by tuning change is the guitar's intonation adjustment. The intonation is adjusted to compensate for a specific gauge string at a specific tension and specific action (distance of string from frets). When you change tunings, the intonation is invariably compromised.

Question: How can I remove stickers

from my guitar without leaving any traces?—D. Wood-Walker, Concord, CA

Answer: Removing stickers without finish damage can be impossible, especially if they have been left on the guitar for a long time. Solvents in the stickers' adhesives can leach into the guitar's finish, causing permanent harm. However, it is often possible to remove stickers without damage. First, carefully lift the sticker at its corner with your fingernail. Gently peel off as much as you can. If some of the adhesive and sticker still remains, you will have to try some mild solvents. The first and least caustic solvent to try is ordinary guitar polish. I recommend Meguires #17 plastic polish and cleaner. It is a non-greasy, micro-abrasive polish that is capable of removing most of the buildups I find on guitars that go through my shop. Just follow the directions on the bottle.

If the Meguires should fail to remove the adhesive, try ordinary tap water. Gently rub in a few drops. This will often help break down the paper of the sticker, but will probably leave some adhesive behind. Next, try a little rubbing alcohol. Gently rub in a few drops and see if this has a loosening effect on the adhesive. Even if it doesn't, it will certainly remove any water left over from the first attempt at dissolving the adhesive.

If the alcohol doesn't remove the adhesive, try paint thinner (not lacquer thinner!). Paint thinner meant for oil-based paints will not dissolve your guitar's finish, but it will dissolve most sticker and tape residues fairly quickly.

After you have removed the adhesive by whatever method proves effective, try polishing with a little Meguires #17 to remove any remaining residues and to restore the shine. If the adhesive deformed the surface of the finish, you may want to try to smooth it out and repolish it. It is a good idea to wait about a week before you attempt to relevel the area. After a week or so, the finish should have lost any traces of the solvents that caused the deformities. You may now gently block-sand the area with an 800 or 1200 grit black silicon carbide paper on a flat block padded with about four layers of paper towel. Use water as a lubricant and gently sand the area flat. Compound until shiny, using just about any automotive polishing compound system.

Any autobody supply shop can provide you with a good compound and polish system. I use Dupont's Red Rubbing Compound, followed by Dupont's White Polishing Compound and then finish with Dupont's Polish and Cleaner liquid. Follow the directions on the can. ➤

AMP QUESTIONS

Send Your Amp Questions To:
Amp Questions
P.O. Box 1490, Port Chester, NY 10573

by Alex Aguilar

Question: When playing through my amp, my guitar's volume control makes a scratchy sound when rotated. What can I do about it?—Brian Mensing, O'Fallon, IL

Answer: The first step is to ensure that the guitar's volume potentiometer (control) is in good working order. With constant use, the control's internal contacts can become worn or corroded, causing audible scratchiness when rotated. If the unit is a sealed type, then replacement is in order. In units having an open casing, it is possible to clean the internal contacts. This is done by spraying an electrical contact cleaner, such as Cramolin, directly into the pot, and rotating it back and forth. If dirt and corrosion are present, this should remedy the problem. Another common cause of scratchiness in volume controls occurs in guitars having active electronics. The on-board circuitry may leak DC voltage from the battery onto the potentiometer, causing the scratchiness. If this is the case, the

preamp's coupling capacitor may be leaky, and should be replaced if possible. Also, the problem may be in the amp itself. Many amps can leak a small amount of DC voltage onto their input stage which, via the guitar cable, can end up in your guitar's volume control. In any case, your local amp/guitar technician should be able to determine the problem and correct it.

Question: Can you tell me something about Variacs?—Matt Dow, Arlington, VA

Answer: A Variac is a device that allows variation of AC line voltage over a given range. It can, for example, reduce or increase the available voltage from a 117 volt AC line. Variacs were originally designed as a laboratory test aid, enabling engineers and technicians to observe how a particular piece of equipment operates under different AC line conditions. Other applications include slowly powering up new high voltage capacitors, thereby allowing them to "form" properly. An interesting application for Variacs has been to vary the in-use AC line voltage to guitar amplifiers, particularly Marshalls. This produces some unique distortion effects, due to the fact that the amp is working harder. In addition, it

changes the amp's overall transient response. I do not recommend operating any amplifier in this fashion, since this will greatly reduce the life of many of the amp's components, and is also very dangerous. If a Variac is used, make sure that you utilize a wireless system on your guitar for isolation from possible electrocution.

Question: My Marshall is too trebly for my taste. Would changing to something other than the original tubes have any effect on the tone?—Troy Bozarth, Elizabeth, CO

Answer: Changing from the original tubes, whether they be preamp or power tubes, will not reduce or increase your amp's treble response. In order to alter your amp's treble response, the unit's tone control circuitry can be altered. This entails changing one or more capacitors and/or resistors that shape the overall tonal characteristics. This is a relatively simple mod, and can be easily returned to original specs should you wish to. Another possible solution is to utilize some sort of equalizer, either graphic or parametric. This can be used either in the front end of the amp or within the amp's effects loop. ➤

By Robert Phillips

Artificial Harmonics

Just about every guitarist with the chops, a stack, and the desire can and does play the artificial "pinch" harmonic, but I've found that a great number of players are unsure of how to play the artificial harmonic. Put your pick away; the only way to do this is with your fingers, the way James Mankey of Concrete Blonde does it (not to mention any classical guitarist).

Begin by lightly touching the 12th fret of any string with your left hand first finger, and pluck the string with your right hand. This is the natural octave harmonic of the string. Now, what you want to do next is get the same harmonic using the right hand only. Straighten your right index finger and touch it lightly to the 12th fret. While holding it there, use the ring finger to pluck the string. Keep trying it until you succeed in play-

ing the harmonic octave. What is exciting about this technique is that you can play whole melodies with it, by fretting the notes with the left hand and playing the artificial harmonic 12 frets above that note. So, if you are holding the third string second fret, play the artificial harmonic at the 14th fret; if you are playing the first string 6th fret, play the artificial

harmonic at the 18th fret.

This technique was used extensively by Miguel Llobet, is found in the sixth movement of Benjamin Britten's "Nocturnal," and I've used it in my own arrangements of "Somewhere Over the Rainbow" and "Monk's Mood." It is also used in the solo in Concrete Blonde's "I Don't Need a Hero"—see Ex. 1.

Ex. 1

Ex. 1 shows two musical staves illustrating artificial harmonics. The first staff is in G major (one sharp) and the second is in D major (two sharps). Both staves show the natural harmonic (A.H. 8va) and the artificial harmonic (A.H.) for various frets. The first staff shows the natural harmonic (A.H. 8va) and the artificial harmonic (A.H.) for frets 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The second staff shows the natural harmonic (A.H. 8va) and the artificial harmonic (A.H.) for frets 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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JEALOUS AGAIN

As Recorded by the Black Crowes

(From the album SHAKE YOUR MONEY MAKER/Def American Records)

*Words and Music by Richard Robinson
and Christopher Robinson*

D5 D6 C5 D5 (type 2) C5 (type 2) B5 G5 G6 Open G tuning

Cadd9 G

Moderate Rock ♩ = 114

Intro *Gtr. I sl. D E5 D5 G/D D5 D

f let ring-----4
sl.
let ring-----4
let ring-----4
let ring-----4
let ring-----4

A B

(7) 7 9 7 7 7 (7) 8 7 9 7 7 7 0

*Gtr. I uses open G tuning (low to high): DGDGBD.

*Gtr.
II

D5

H

H let ring-----4

(7) 7 9 7 7
7 7 9 7 7
0 0 9 7 7

8 7 7 7 0
7 7 7 7 7
7 7 7 7 7

*Standard tuning

[illegible]

MS

1st, 2nd, 3rd Verses
3rd time substitute Rhy. Fill 1

D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5

1. Cheat the odds that made you brave to try to gam - ble that time.____
2.3. See additional lyrics

Rhy. Fill 1

*Strike chord on beat 1, 3rd time only.

P

2nd & 3rd time substitute Rhy. Fill 2

D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5

Well, I'm feel - in' dirt - y laun - dry, send - ing sick - ness on down the line.____

P

Chorus
3rd time substitute Rhy. Fill 4

D6 D5 D6 D5 D6 D5 D6 D5 C5 D5 D5 D6 D5 D5(type 2)

Tell you what, 'cause I'm jeal - ous,____

Rhy. Fig. 1

P

sl.

Rhy. Fill 2 (Gtr. I)

G/D D5 G/D D5 D6 D5

Rhy. Fill 4 (Gtr. II)

D5(type 2)

sl.

Rhy.
Fig. 1A C5(type 2)

D5(type 2) B5 D5(type 2) G5 G6 G5 G6 G5

jeal - ous a - gain. — Thought it time — I let you in. — Yeah, I'm

sl. sl. sl. sl.

3rd time substitute Rhy. Fill 4
D5(type 2)

C5(type 2) D5(type 2) B5 D5(type 2) G5

jeal - ous, jeal - ous a - gain. — Got no time, — ba - by. —

sl. sl. sl. sl.

1.

(end Rhy. Fig. 1A)

2. 2nd time substitute Rhy. Fills 5 & 6

3fr.

G6 G5 G6 G5 G6 G5

(cont. in notation)

(end Rhy. Fig. 1)

Rhy. Fill 5 (Gtr. I)

G5 C/G G5 C/G G G5

Rhy. Fill 6 (Gtr. II)

G6 G5 G6 G5

Bridge
C

Stop, un - der - stand me. I

G

*Rhy. Fig. 2 (Gtr. I)

mf H
let ring
**clean tone

P let ring
P

H

*Doubled by acous. gtr.
**Next 7 bars only.

Riff A (Gtr. II)

sl. let ring
mf
sl.

sl. *sl.* *sl.* *sl.* *sl.* *sl.*

sim.

12 13 (19) 7 8 (0)

C

ain't a - fraid of los - in' face.

G5 2nd time substitute Rhy. Fill 7

(end Rhy. Fig. 2)

P *P* let ring

(2) 0 2 0 2 0 0

P *P*

(end Riff A)

sl. 5 5 0 0 (0)

sl.

Rhy. Fill 7 (Gtr. I)

let ring

0 0 0 0

w/Rhy. Fig. 2 & Riff A
C

To Coda
Substitute Rhy. Fill 3

Stop, un - der - stand me. I ain't a - fraid of ev - er los - in' faith in you. —
D.S. (take 2nd ending) al Coda

Gtr. II D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5 D6 D5

Hey.

Gtr. I f

Coda
(w/last bar of Riff A)

Interlude
(Gtr. II out)
N.C.(D)

los - in' faith in you. —

*Gtr. I sl. Rhy. Fill 8- sl. let ring- ---- 1 let ring- ---- 1 sim. let ring- ---- 1

*Continue clean tone till chorus.

w/Rhy. Fill 8 (7 times)

Don't_ you think I want to, — don't_ you think I would?_ Don't_

— you think I'd tell you, ba - by, if — I on - ly could?_ Am I act - ing cra - zy, —

Rhy. Fill 3 (Gtr. I)

(distorted tone) let ring- ---- 1

am I just_ too proud? Am I just_ plain la - zy? Ev - er, ev - er, ev - er, ev - er,

Chorus
w/Rhy. Fig. 1 & Rhy. Fill 4
D5 (type 2) w/Rhy. Fig. 1A
C5 (type 2) D5 (type 2) B5 D5 (type 2) G5 G6 G5 G6 G5

jeal - ous, _ jeal - ous a - gain. _ Thought it time_ that I let you in. _

Substitute Rhy. Fill 10
D5 (type 2) **Resume Rhy. Fig. 1**
C5 (type 2) D5 (type 2) B5 D5 (type 2) G5 G6 G5 G6 G5

Jeal - ous, _ jeal - ous a - gain. _ Got_ no time to let you in. _ Oh, yeah, I'm

*w/Rhy. Fig. 1 (1st 7 bars only)
& Rhy. Fill 4
D5 (type 2) w/Rhy. Fig. 1A
C5 (type 2) D5 B5 D5 (type 2) G5 G6 G5 G6 G5

jeal - ous, _ jeal - ous a - gain. _ Got no time, _ well, to let you in. _

*Substitute Rhy. Fill 10 for 1st bar of Rhy. Fig. 1

Substitute Rhy. Fill 10
D5 (type 2) **Resume Rhy. Fig. 1**
C5 (type 2) D5 (type 2) B5 D5 (type 2) **Gtr. I**
G5

Jeal - ous, _ ba - by, I'm jeal - ous a - gain. _ Got no time, _ ba - by, _ yeah, yeah, _ oh, yeah. _

*w/Rhy. Fig. 2 (1¼ times) & Riff A (2 times)
C G C G5

1. 2.
w/Rhy. Fill 11

I'm

[illegible]

Rhy. Fill 10 (Gtr. I)

D5 D6 D5 D5 D5 D6

7 7 9 7 7 9 7 7 7 7 7 7

Rhy. Fill 11 (Gtr. I)

(cont. in slashes)

let ring-----

P

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(From the album SHAKE YOUR MONEY MAKER/Def American Records)

Words and Music by Richard Robinson
and Christopher Robinson

Moderate Rock ♩ = 114

Intro

3 G/D G G/D D

mf

1st, 2nd, 3rd Verses

D

1. Cheat the odds that made you
2. Al - ways drunk on Sun - day,
3. Nev - er felt like smil - in',

brave to try to gam - ble that time... (etc.)
try'n' to feel like I'm at home... (etc.)
sug - ar gon - na kill me yet... (etc.)

G/D D

...Jeal -

Chorus

D C D B5 D G

ous, - jeal - ous a - gain... (etc.)

4th time to Coda II

D C D B5 D G

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2. Bridge

C

Stop, un - der - stand me. (etc.)

(3) 3 3 3 3 3 3 0

G C G C

2nd time to Coda I

P

2 0

3 3 3 3 3 3

G D G/D D

D.S. al Coda I (take 2nd ending)

3 3 3 3 5 4 5 5 5 5 5 5 5 5 3 5 3 5 5 5 5 5 5

Coda

G D

3

3 5

6 D

mp cresc. mf

5 5 5 5 5 5 5 5 5 5 5 5 3 10

sl. sl.

Coda II

D C D B5

sl. > sl. >

(3) 3 3 3 3 3 3 3 5 5 5 5 5 5 5 5 3 3 3 5 5 5 5 2

sl. sl.

D G D C D B5

sl. > sl. > sl. > sl. >

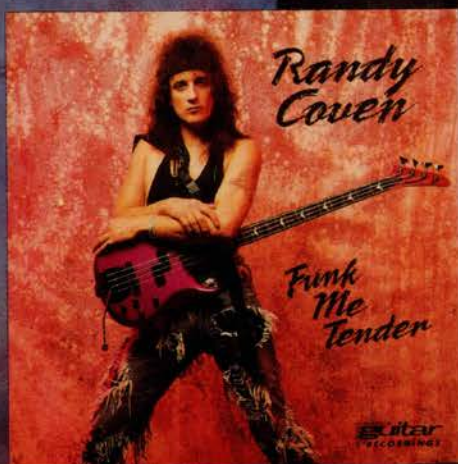
(2) 2 2 2 5 5 5 3 (3) 3 3 3 3 3 3 0 5 5 5 5 5 5 5 5 3 3 3 5 5 5 5 2

sl. sl. sl. sl.

[illegible]



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The Black Crowes

Jeff Cease &
Rich Robinson

Rock Solid, Guitarwise

A quintet of Southern boys who play their rock 'n' roll like the Rolling Stones, Humble Pie and Rod Stewart's Faces did during their early-1970's zeniths—all loud guitars, whiskey-throated vocals, and a drum beat meant to chase your parents out of the house—the bluesy Black Crowes, with their American debut, *Shake Your Moneymaker*, have earned a large following in England, a gold record in Canada, and, by the time you read this, gold in America. While on radio you can regularly hear Crowes rockers like “Jealous Again” and “Twice as Hard,” concert-goers to recent tour dates by Aerosmith, Heart, and Robert Plant have also been treated to this hot band in the opening slot, installed there through the personal request of the headliners themselves.

by Pete Prown

Whether or not the Black Crowes have the staying power of their recent benefactors on the concert circuit will not be known for some time. However, what is obvious is that *Shake Your Moneymaker* is a powerful dose of good old-fashioned rock 'n' roll, the kind that put sunburst Les Pauls, pentatonic scales and Marshall stacks on the map. And with heavy rock purists Rich Robinson and Jeff Cease manning the axes, that means cranked-up, no-frills rock guitar-manship without the slightest hint of anything “post-Van Halen.” In fact, the only thing standing between their classic electric solid-bodies and a wall of blaring amplifiers are the silent signals emitted by their new wireless systems—their sole concession to modern technology. Show *these* guys a flanger and they might just punch you out!

Robinson, who plays open-tuned rhythm, slide, and writes all of the music, and Cease, a lead and bottleneck specialist, are not into rock 'n' roll basics just to be like their Brit-rock heroes Keith Richards, Mick Taylor, Steve Marriott and Paul Kossoff. It's a natural outgrowth of their musical tastes, their traditional Southern upbringings, and the fact that they have only been playing guitar for five and six years, respectively, which is the same length of time it takes some

players to learn how to tune their instruments properly. Beyond that, the Black Crowes' guitarists are on a mission, a holy crusade to bring the guts back to rock guitar, a genre they both feel has become oversaturated with chops, electronic sound effects, and flawless technique. “I think a lot of younger players lose a lot when they play too many notes,” says rhythm ace Rich Robinson. “You know, they just sit in their rooms all day and go ‘brrrrr’ up and down scales. It bogs you down, because it makes you too technical, which isn't what music is all about. Guys like Joe Satriani and Steve Vai don't make me ill; I mean, they serve their purpose, but I personally don't like it. I'm sure Satriani and Vai are great at what they do, whatever *that* is. But that kind of rock guitar is so far away from what we do that it's like another kind of music entirely. When I was just learning to play, I was into whatever was unhip at the time. I love Sly and the Family Stone, which was from my dad's record collection. He was a musician, so we heard lots of older music through him, and that was a major influence. So my brother Chris and I grew up in a musical house, where there was everything from Robert Johnson to Son House to Buffalo Springfield and the Who. When you grow up on these musical

standards, and as your mind grows and your tastes develop, the normal progression would be to find out where that sound came from. Some people see a new band and say, ‘I want to look and sound just like them,’ but that's not what it's all about. It's about a love of music. I don't like a lot of music out there today because it's rehashed *new* music. New musicians don't want to take their time to do their homework and study music's past; not just sit down and read books about it, but listen to the records. Because I did that, I now love bluesmen like Robert Johnson, John Lee Hooker, Fred McDowell, Sleepy John Estes and Muddy Waters. But we're not so focused toward the past that we're a nostalgia act. I also love AC/DC, Aerosmith, Terence Trent D'Arby, Lenny Kravitz, Burning Tree, the London Quireboys, and Prince. The guitarist in Burning Tree is great, and Prince is a very underrated player. He doesn't play a lot of lead, but that's what's good about it—he doesn't overdo it. I've never listened to metal though, aside from Led Zeppelin. I'm not here to rag on metal, but it's just not for me. It's such an obvious music; there's nothing subtle about it. The Stones, Humble Pie, the Faces, and Free had something subtle about them, but metal is right in your face and only

rarely is there some melody."

"I was into everything, too," continues leadman Cease. "The first stuff I was listening to was Elvis Presley, B.B. King, and Chuck Berry, a lot of which was because I was from Memphis. Then Kiss came out, and I also began listening to the Sex Pistols, the UK Subs and the Replacements, y'know, all three-chord stuff. I listened to a lot of country players, too, like Pete Anderson from Dwight Yoakam's band—he really smokes. And I listened to the old Chuck Berry things—he's what got me to take up guitar in the first place. I'd be listening to everything all at once, and my friends would be saying, 'What the hell are you

doing?'" It never bothered me, though, 'cause I'd take a little bit from everybody and then go back and appreciate the old stuff. But there's not a lot of new bands out now that I like. They just don't move me like the old stuff does. You know...like the Stones. I loved their whole attitude, and the fact that they were able to take rock 'n' roll and give it a whole new life."

Like the Rolling Stones' "Glimmer Twins" (a.k.a. Mick Jagger and Keith Richards), the nucleus of the Black Crowes is the Robinson brothers, and it is clearly their influences and vision that steers the band. Onstage, brother Chris dominates the show, draped in over-

sized scarves and gossamer blouses like an early-70's Rod Stewart, whom he clearly resembles, and, vocally, belting out his very best Otis Redding impersonation (the band's third single is a terrific hard rock reworking of Redding's r&b classic, "Hard to Handle"). Rich, on the other hand, stands rigidly with his Telecaster off to stage left, more Bill Wyman than Keith Richards. But it is his music that powers the Black Crowes, and he takes his songwriting very seriously, especially since it was one of the very first things he did when he began to play the guitar.



"No one really turned me onto the guitar. I just sort of learned myself," recalls the guitarist. "I got frustrated trying to learn other people's songs, so I just wrote my own; it was easier for me to write my own tunes than to copy others. I listen to a lot of other stuff, but I usually just sit down by myself and something will come to me. Chris writes all the lyrics, and he and I collaborate on the arrangements. I write in spurts, but when you're on the road all the time, it's hard to concentrate. But we've managed to write eight or nine new songs since we've been out, and we always like to try out new ones in our set. We never rehearse, though. I mean, the album was pretty much cut live with drums and guitars, and then we overdubbed the solos and vocals. There's just two guitars on every track, and the overdubbing was pretty minimal. We had a huge room and mikes all over the amps, which we had cranked. I don't have a specific setting; I just fiddle with the amps till I get the right sound, because I'm real particular about my tone. It's hard to explain what my tone is; it's not metal and it's not clean—it's just *my* tone."

"As for my guitar playing, I don't really know how to play in standard tuning

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any more. I use open G, open E, open E with a capo, open G with a capo. I do play two songs in standard tuning, and Jeff does "She Talks to Angels" in the live show in open E for slide, but basically, I'm in open tunings and he's not. Open tunings allow me to sound differ-

ent and get that Keith sound, which you really can't get in standard tuning. Basically, I can't solo either. I make up my guitar parts according to what's pleasing to my ear. That cool little chord break in "Jealous Again" used to be longer, but we shortened it to fit better.

Still, it was pleasing to me, so that's why I did it. With Jeff in the band, I get to do more on guitar than I used to. The band used to be called Mr. Crowe's Garden, and we were just a four-piece, with only me on guitar. But we wanted to add another player, just so I could do more. I figured I had written enough songs with just four instruments in mind, and I wanted to give the songs more depth with another guitarist. So with Jeff onboard, we try to play different parts on rhythm to make things more colorful. You could play the exact same thing, like the Young brothers in AC/DC, but that's not what we do. The Stones' two different guitarists have always meshed their playing together to make different notes clash together to make new, bigger chords, which is exactly what we try to do, too."

As Cease elaborates, "In my old bands that had two guitar players, it was always just two guys playing the same thing on rhythm, or one guy soloing over another guy's chords. But when I started playing with Rich, it was immediately clear that we were both playing for a common purpose, which is our music. The music is the most important thing; the guitar is only the tool. I played most of the solos on *Shake Your Money Maker*, but live we trade a bit, because you get tired of playing the same part every night for seven months. So many play-



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ers think their solos are the main point of the song. To me, it's always been the song first, and that's why I've always liked players like Mick Taylor and Paul Kossoff, guys who contribute to the song, instead of those guys who say, "Here's my part, here's what I do," and make it a big deal.

"In my old group, I wrote all the songs and booked all the clubs, so when the Crowes asked me to join and just play guitar on their songs, it sounded real good to me. You can have these new guys who do great solos on a record, but there's no song, so there's nothing to remember the music by. Another killer solo—big deal! I can't play fast, but I

like the slow stuff. I use my pinky a bit, but mostly it's my ring finger. I call it the "Kossoff" finger, because that's the one he used for his great vibrato on the Free albums. But there aren't that many solos on the album, and that's a question of subtlety. Some of the leads I cut in a few passes, and others were done right off the bat. The wah-wah solo at the end of "Struttin' Blues" took a while, because at first I did a really fast thing, and then I didn't like it. So then our engineer whipped out a wah-wah, which I had never used before, and then the whole lead fell into place. Lately I've just been trying to practice and better myself a bit. I try to learn one new thing every day

while I'm sitting around the dressing room before we go onstage. I just play till I come up with something, and then I feel like I've accomplished something, even if it's only two notes long."

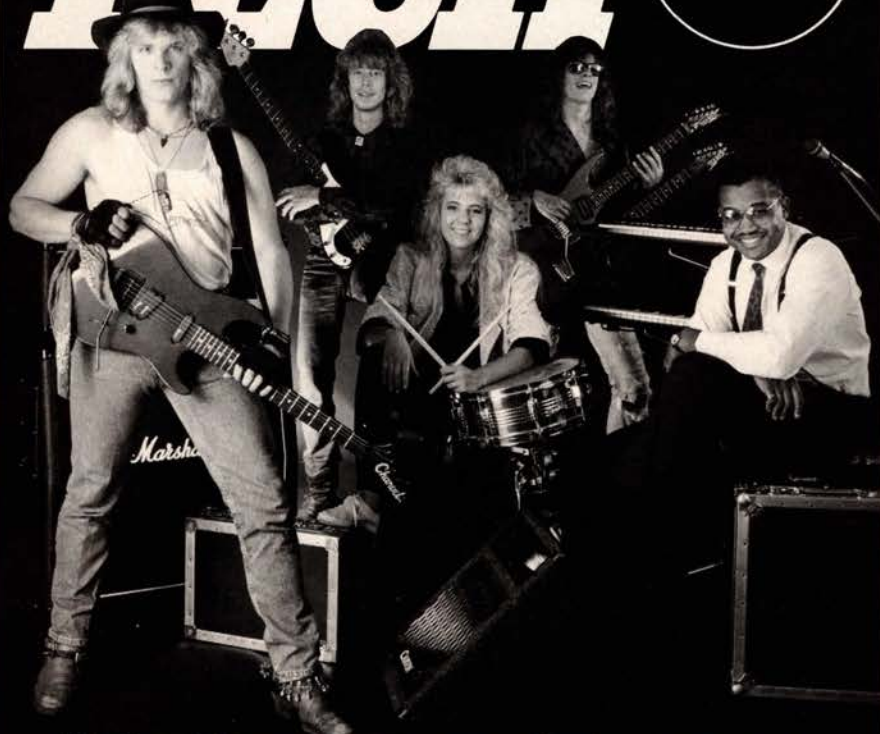
Like their classic rock influences, and numerous "three-chord rockers," Rich Robinson and Jeff Cease prefer their equipment to be the simple, timeless standards of rock 'n' roll. Robinson used a '68 Tele and a '68 Les Paul Goldtop with a Bigsby vibrato on it, as well as a Gretsch Rock Jet and the engineer's Schecter Tele-style, that he disliked but used anyway, since it stayed in tune better than his own guitars. Cease used Robinson's Goldtop for much of the recording. Onstage these days, though, you can find him wailing away on a black Gibson Les Paul Standard, the type used by one of his favorite players, Aerosmith's Joe Perry. For the album's guitar amplification, there were two Marshall 100 watt heads, a Bedrock head, several Fender Twins, a Fender Showman, and two Marshall cabinets, while on tour they each have three Marshall stacks. As for effects, you can forget about it, because these two traditional-

So many players think their solos are the main point of the song. To me, it's always been the song first.

ists live for the pure sound of an electric guitar plugged straight into an amplifier. That may sound strange in this day of digital, programmable, every-sound-ever-invented-in-a-box effects systems, but when you've been raised on the Rolling Stones, the Faces, and John Lee Hooker, sound processors simply take away from the music, not add to it.

Despite the fact that the Black Crowes guitarists, and, in fact, the entire band, have a wide range of influences, the rock press-at-large has saddled them with the "new Rolling Stones" label, something that has been the kiss-of-death for countless bands in the past, including Free, who had that dreaded title bestowed upon them exactly twenty years ago. Still, it's hard to dispute that the classic mid-tempo Stones groove shows up all over *Shake Your Money-maker*, and that Rich Robinson's open-tuned rhythm work bears more than a wee bit of resemblance to that of the great Keith Richards. And if what the press infers is true—that the Black Crowes are just a bunch of Stones clones—then what makes them any different from Kingdom Come, the infamous Zeppelin snatchers who blatantly spliced "Black Dog" and "Kashmir" into their only hit, "Get It On?"

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"We're *nothing* like Kingdom Come," snaps a ruffled Robinson. "You can't compare us, because Kingdom Come draws from one influence, and they don't draw—they steal! Their songs are

rock band like Skynyrd or the Georgia Satellites, which is totally ridiculous. I understand that people need to find common ground with a new band, and that's why there's all the comparisons.



Ken Settle

really rehashed Led Zeppelin songs. They didn't listen to what Led Zeppelin listened to. There are all these bands who took the blond-haired singer look from Robert Plant, and heavy guitar riffs from Jimmy Page, but they didn't get anything about what Led Zeppelin was about. The difference between my songs and Kingdom Come's songs is that in our songs, some people hear them and hear Sly and the Family Stone, or Humble Pie, or Rolling Stones or Faces; people like certain aspects of our music and then compare it to their favorite bands. Even Lynyrd Skynyrd, which I'm not a huge fan of, but if someone likes Skynyrd and likes us, and was to compare us to them, then that's flattering. But you can't pinpoint us as being into one thing. I mean, when we first came out the press called us a Southern

Lots of people said we're like the Stones 'cause we're a five piece, but so are Aerosmith and Guns N' Roses. And we use open G tuning like Keith Richards, but Keith didn't invent it. And face it—there wouldn't be any Rolling Stones without Chuck Berry. As far as our success so far, I don't know who opened things up for us, whether it was the Stones' *Steel Wheels* or Guns N' Roses making people like guitars again. Revival-type acts like George Thorogood and the Georgia Satellites are good, but we're nothing like them. We're a young, young band—average age 22.5—and we're doing it in the '90s. I'm not saying that we're doing it all by ourselves, but acts like ourselves, the London Quireboys, and Lenny Kravitz are opening up a new kind of music. So, to tell you the truth, I think we're opening our own doors."

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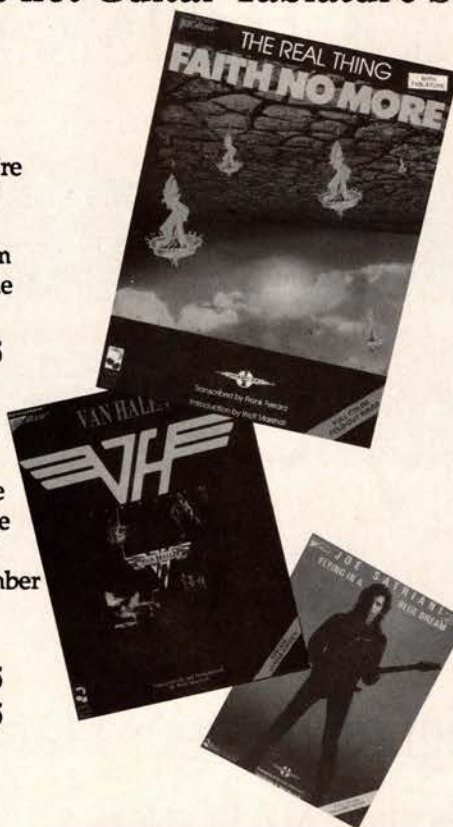
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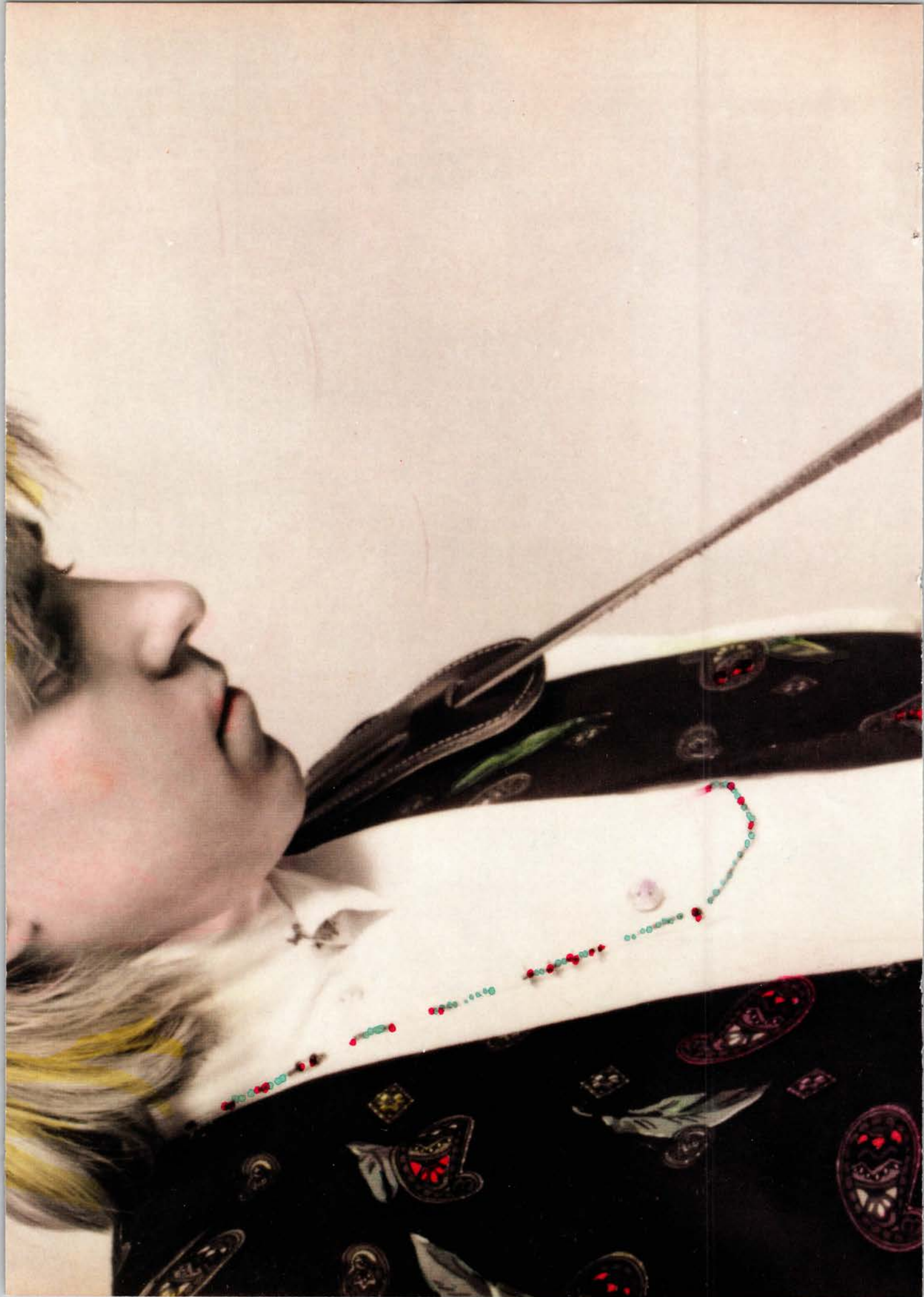
Eric Johnson's *Tones* came out to wide acclaim in 1986,

MR. GUITAR

BY
PETE
PROWN

but in the four long years since then some people may have believed an artistic block was hindering this Tex- as guitar sensation from issuing a follow up. But this past spring, his long awaited *Ah Via Musicom* finally arrived in record stores, and not only did the guitarist avoid the dreaded sophomore jinx, but frankly, he blew it out of the water. Musicians knew from Eric's live take of "Cliffs of Dover" how unbelievably good he is on guitar, and *Tones* revealed his gifts as a songwriter, but *Ah Via Musicom* put the two smack together: a full album of great songs and even greater guitar playing.



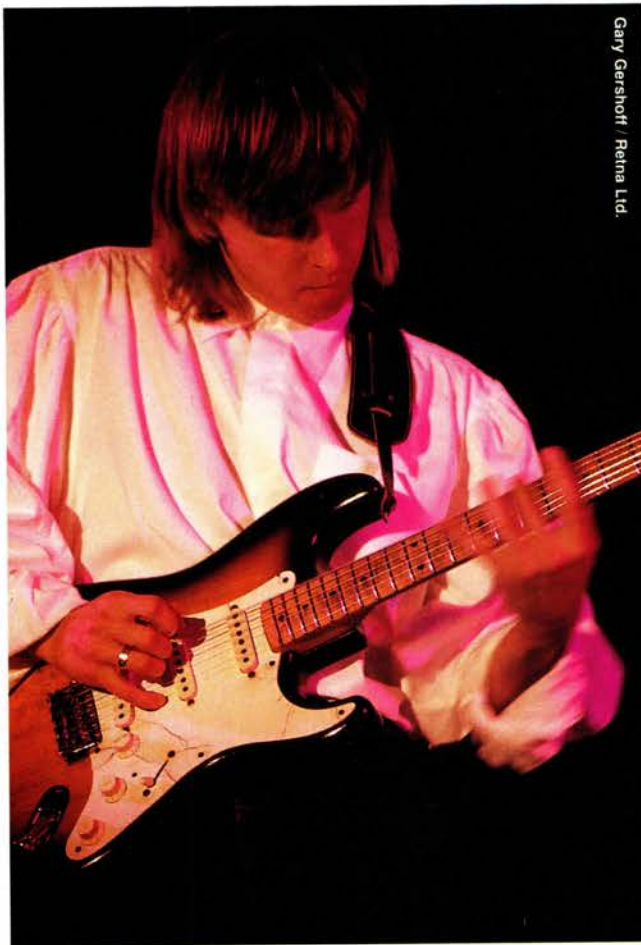


ERIC JOHNSON

Far more than the last effort, the renowned "Stradivarius" tones heard in this latest recording have taken on new life, since Eric has finally been able to convert the fire of his incendiary live shows to the cold technology of the modern multi-track board. Most of the guitar playing on *Ah Via Musicom* seems hotter than a bowl of Texas five-alarm chili, and, in fact, just about every guitarist around these days will acknowledge that Eric Johnson is one of rock's best living players. Still, when listening to this extraordinary album, there may be times when you sit back, drop-jawed, and wonder if the guitarist you're hearing isn't simply *the* best.

Of course, Eric would deny this in an instant. During an interview, he'd much rather talk about the guitarists that awe him (Jimi Hendrix, Eric Clapton, Wes Montgomery), those he deeply respects (Steve Morse, Pat Metheny, and Austin's Steve Hennig), and, incredulously, the myriad of problems he sees in his own playing (sound, picking, phrasing). It's all part of being the oldest up-and-coming guitar whiz ever to amble out of the dusty Lone Star State.

"As far as comparing this record to the last one, I would say that there are things about *Tones* that I enjoy musically, but I feel that the new album is more comprehensively 'me'," Johnson explains. "I was able to express the whole spectrum of what I want to do, as far as sounds of the guitar and styles. I guess the fact that I produced it figures in there, though I enjoyed working with David Tickle, who produced *Tones*. But we only had three months to do that one, start to finish, and this time I had a year and a half. So I had the luxury of enough time to pursue particular sounds in detail. I spent eight days trying to perfect my guitar tone for 'High Landrons.' Some people might think that was frivolous, and maybe it was, but I was going after that 'Hendrix' sound, and to do that you have to do all these weird effects and get the right alchemy of sounds. And, in combination with taking a long time to set the sounds up, and me learning about what monitors, what board, and what speakers make my guitar sound right, all of these things made this record take such a long time to do. There's also the fact that I did three full versions of the album. The first studio we used was a great place, but I couldn't get a good live-sounding tone out of my guitar. Everything sounded



Gary Gershoff / Reima Ltd.

thin, and to get a good performance, you had to make a mental push to get the tracks right. Then when you listened back, it sounded too cerebral, not like you just let it happen. Then we did another version at another studio and we tried to do this mobile thing with two hundred feet of cords and mikes, and that screwed up. We were trying to create a situation where the music would sound spontaneous, but I was never satisfied with my tone. Finally, on the third version, we started to get some good live performances, but I was still dissatisfied with some of my guitar parts, so I had to go back and punch in and overdub certain areas, whereas originally I had planned to do the whole thing live. So the guitar parts are about 50:50 live versus being fixed-up. I guess if I had put out the first two versions, most people wouldn't have consciously been able to tell the difference with the final record, but I guess it's just my own idiosyncracies that made me have to do it. But even if people couldn't tell the difference between two musical values, I think that subliminally they could tell that one is better than the other. One thing everybody told me after I put out *Tones* was that they wanted to hear me play more guitar, so I tried to do that on this one. I felt a bit of pressure on this project; one, because I was responsible for it as the producer and artist, and

also because I really wanted to push myself as a guitar player."

Another idiosyncrasy now fully revealed on Eric's album is his uncontrollable Jekyll & Hyde personality as a musician. On one side, there's the blazing fusion guitarist of the "Cliffs of Dover" take, while on the other is the reflective pop songwriter whose airy tenor voice (which the guitarist likens to an SCTV spoof of Perry Como called "Mr. Relaxation") and catchy tunes can be heard on both *Tones* and *Ah Via Musicom*. Together, these two divergent forces have created not just a little confusion among his fans, some of whom still wonder who the real Eric Johnson is. But, as he explains, they are just two sides of the same coin.

"I guess what I love to try to do is fuse the guitar playing with my compositional side, to create a larger guitar vehicle. I often think that when I'm playing live and taking ten minute solos, that even though it's fun, if I were to listen back to it later, I might get bored, because when the content overtakes the vehicle, it can get a little old.

Like, if I'm listening to a record that has constant guitar solos from start to finish, I'll start wanting to hear some more composition; then again, if I'm listening to something that's all composition, I'll want to hear some more guitar. So there's a dichotomy in my musical personality, but I guess it's because I'm trying to balance the forces of guitar and composition in my music."

The yin-yang relationship of Eric's guitar playing and songwriting is part of the beauty of *Ah Via Musicom*, a disk whose songs are specifically sequenced to create a larger composition in themselves. The title track opener is an exotic sound collage, featuring a strong Hendrix imprint and one section of fast echo-repeated licks that is absolutely spellbinding. Next up is a strong studio performance of Eric's signature "Cliffs of Dover," and then the record takes off on a magical guitar/song journey, stopping off at sumptuous pop vocal points like "Desert Rose," "Forty Mile Town" and "Nothing Can Keep Me from You," and then riding on to various instrumental guitar hot spots like "Trademark," an acoustic interlude called "Song for George," and finally "East Wes," a tribute to his hero, jazz guitar legend Wes Montgomery. One track that stands out is "Steve's Boogie," a fun country romp that breaks up the progressive pop and heavy guitar work of the album by display-

guitar
FOR THE PRACTISING MUSICIAN

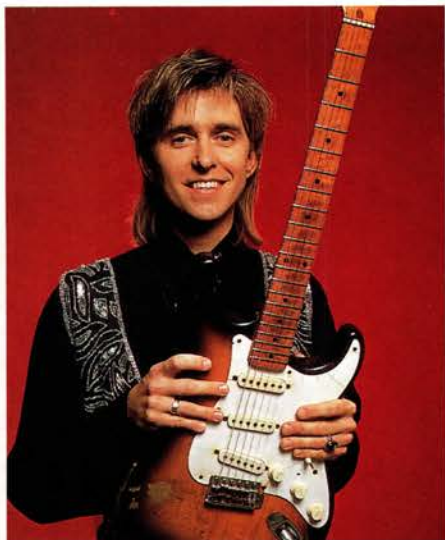


Mr. GUITAR

ERIC JOHNSON

ing Eric's formidable Nashville chops.

"I sequenced this song to be sort of an intermission between part one and part two on the album," he says. "I was into steel guitar players for a while, but the song is really a tribute to Steve Hennig, who plays that real bendy solo in the middle. He's a really fine guitar player from Austin, who's taught me a lot of



stuff. He plays his axe like a steel guitar, just using his fingers to pick with and doing amazing four-note bends and the like. He turned me on to many great steel players, too, and other country pickers like Danny Gatton, Jerry Reed, Chet Atkins, and Merle Travis, who were also very important to me. I really dig Pat Metheny, and Wes Montgomery's playing is like everything I ever dreamed of on the guitar. What he did with one note, like on the beginning of "Round Midnight," is amazing; I mean, that's just it. And everybody knows how I feel about Jimi Hendrix. Hendrix as a rhythm player was just as great as he was a lead player. He had such a beautiful blend of school and off-the-street knowledge. He had the Isley Brothers r&b, all that real smooth Steve Cropper stuff. Then he'd burn that with the blues, and his timing was so great. He was like a drummer on guitar. He was a tremendous inspiration for me, as was Eric Clapton. I studied piano for a long time, and that's probably had an effect on my playing, too. I don't practice it much, but

at this point I use it mostly as a writing tool. It's probably my favorite instrument, and I like listening to acoustic piano music more than just about anything. The piano gives me personal insight into my own approach to playing the guitar, and players like Steve Barber, who plays in my band, and Keith Jarrett, Art Tatum, Oscar Peterson, early Joni Mitchell, and Bill Evans are all big influences. Back on guitar, Steve Morse is still one of the best players around. I feel a musical kinship with him because, like me, he likes both acoustic and electric guitar, and all types of music, and he has a passion for good guitar from any genre. You can hear that true emotion in his playing. He has been helpful to me in my career, hooking me up with certain people in key places, and I really appreciate all he's done. And the guy just keeps getting better and better, which is also incredibly inspiring."

All of these guitar influences have eventually gone into the melting pot that is Eric Johnson's singular style. But once in there, how do they get out again to become part of his guitar sound; his legendary tone? Here, Eric explains the complex thought processes behind those golden chops: "It's hard to describe what I'm thinking about when I'm soloing. I'm sort of on the cusp between a rock player who thinks about scales and a jazzier who's thinking notes and colors over particular chords. I don't know enough about scales to be really free, but I'm starting to learn notes here and there that will take me out of the standard pentatonic thing. I basically think of my solos as compositions. They're not worked out, but the architecture of them is premeditated, so that they rise to an arc and then end, as opposed to just stringing a bunch of licks together. I think the best plan is not to think too much about what you're doing, or who is listening, and just let it come out. The same holds true for songwriting, and for whatever reason, people tell me my music is kind of positive sounding. While there is a place for all kinds of textures, I more enjoy a musical turn-on, an uplift of emotions. Like when I go to a movie, I want to go on an epic journey that's going to make me a higher vibrational being; it's like a window into another aperture. Y'know, life can be tough enough with taxes and other things to hang you down, and I don't see any reason for making more darkness with my guitar music."

"Still, I see a lot of things in my playing that I need to work on. I need to learn more inflections and more magical little twists. You listen to a vocalist and every little detail of every note has a special nuance to it. It's not just technique; it's like a magical emotion that just pours out at any given moment, and

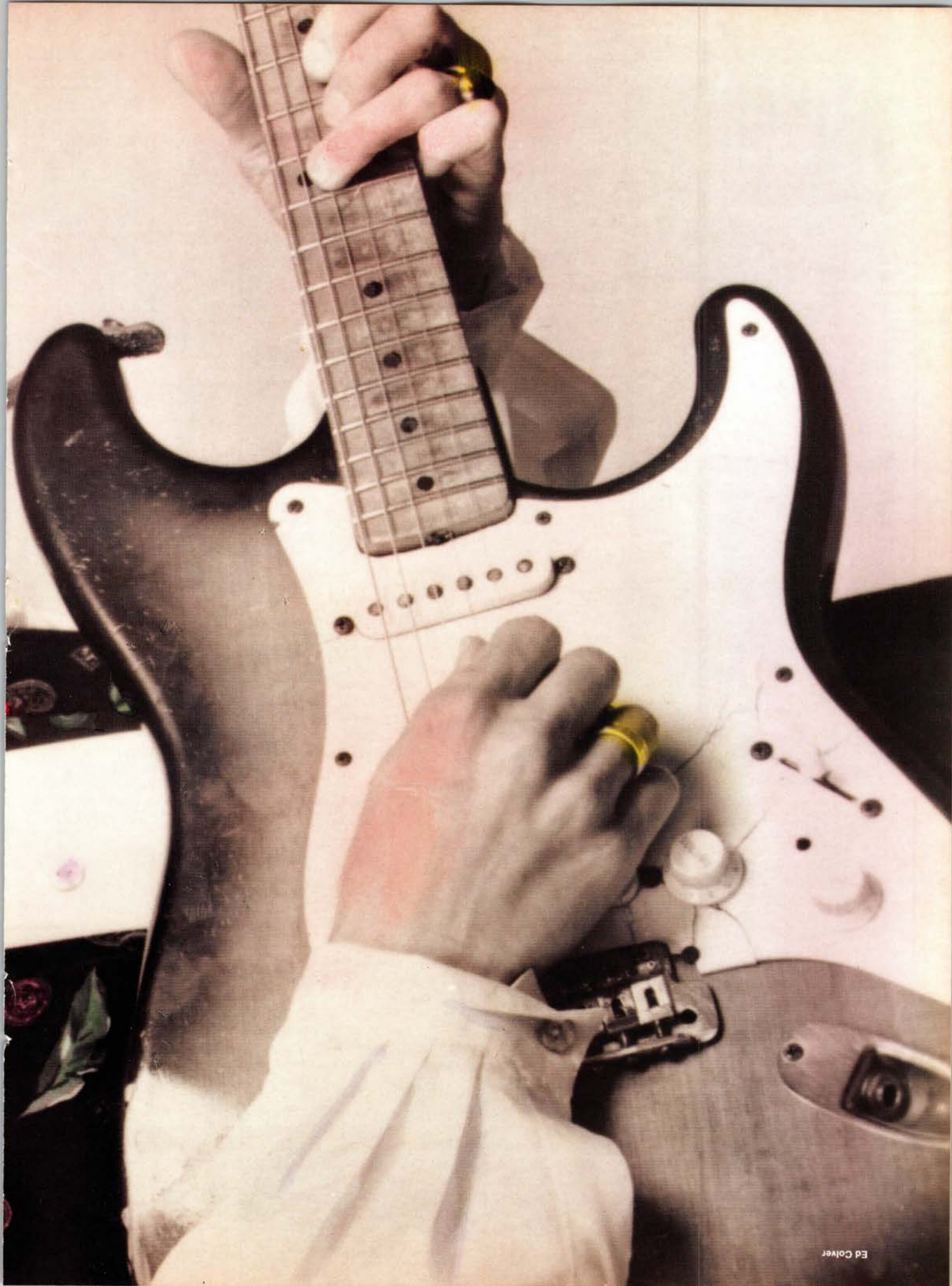
I'd like to get that into my playing. I should be more aware of dynamics, too, but live I tend to get carried away, turn everything up to ten and just waffle for two hours. Speaking for myself, and maybe other guitarists feel this way, but I think there is kind of an inward push to play fast and technical all the time. It's something to relax with, and not let it overpower you, though it overpowers me. I'll get onstage and want to play fast, loud, and just go crazy. So live, I think, I play too many notes, but I try to be more selective and lyrical on the records."

Beyond what goes on mentally behind his guitar playing, there is the realm of the physical musician and what actually goes on when he straps on his axe. Under bare-bulb investigation, Eric gives up the details of his tone and great picking technique, which, like the brave new music he makes, is unlike anything you've probably heard or seen before. In the past, you've heard about wrist picking, arm picking, and sweep picking. Now, however, there's Johnson picking, and, as the guitarist describes it, this unorthodox technique resembles something closer to the motion of a jackhammer than anything previously related to the electric guitar.

"I use Jim Dunlop picks, and a lot of my technique comes from watching pedal steel players," confesses Eric. "I love their pick-hand articulation. What I do, instead of moving my wrist up and down, I kind of move mine in and out—it would be up and down to the face of the guitar. The picking method is still up and down to the string, but I bounce my wrist a bit to get the best tone. The pick is kind of slanted, too, which keeps me from playing really fast, especially in comparison to a lot of guys around today. I appreciate speed, but I don't get into the competition thing. My picking style makes it harder for me speed-wise, but then again," he smiles, "I have two tape recorders behind my Marshalls playing all the hard stuff anyway, so it's only for show!"

"As far as my sound," he goes on, seriously, "I'd say that most of it comes from my fingers and picking, and not from my gear. You could put Steve Morse or Allan Holdsworth on any guitar or any amp and it will still basically sound like them. For examples of specific tones I use, I like the Hendrix rhythm sound, and then if you roll the treble off you can get that richer Wes Montgomery sound. Or the slightly distorted power rhythm of Keith Richards or Free's Paul Kossof. I like that metallic tone, like on "Purple Haze," too. So, depending on the tone I'm using, I'll approach my playing differently; maybe I'll use my fingers on some cleaner rhythm or bear down harder for the heavier stuff. There

Continued on Page 146



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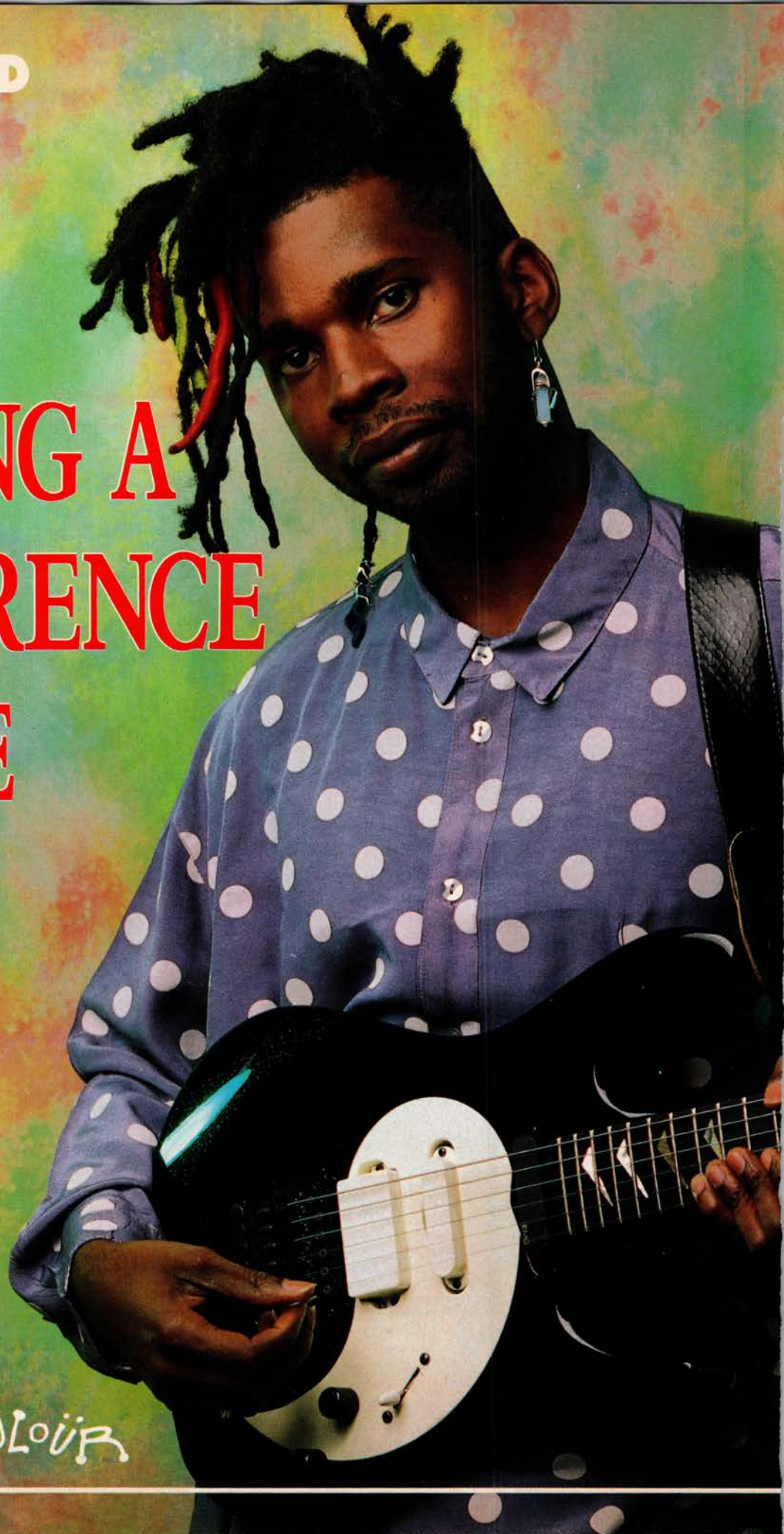
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VERNON REID

MAKING A
DIFFERENCE
INSIDE
AND
OUT

Living Colour



Only once since John McLaughlin has a guitarist from inside the jazz world turned the hard rock guitar community on its collective ear. Vernon Reid's metal riffs and wildass solos over a groove from hell have given Living Colour success on a pop scale far beyond the limits of "an audience of musicians." It's no coincidence that the guitarist can speak with passion about Led Zeppelin, Stevie Wonder and Ornette Coleman all at the same time. For Reid and Living Colour this diversity reflects a rejection of formatting along musical, racial or cultural lines. A committed hard rock band, their first audiences sprouted from New York's alternative scene at C.B.G.B.'s; a staunch vehicle for Vernon's 'outside' soloing, their commercial breakthrough came via the quintessentially 'inside' Mick Jagger, culminating in an opening slot on the Stones' tour. "Cult of Personality," initially unacceptable to radio, went on to scale the charts and win a Grammy for Best Hard Rock Performance, effectively breaking new ground for those to follow and redefining the role of rock.

Of such existential conflicts as freedom and discipline, spontaneity and preparation, inner directedness and outer success is the yin and yang of Vernon Reid's controversial style comprised, one part the conservatory and four parts the street. On the release of Living Colour's new album, *Time's Up*, we sat down recently with Vernon Reid to talk about making a difference, from the inside, on the outside.



Your roots spread out in many directions, from the free jazz of Shannon Jackson to Led Zeppelin. Not many people who love either of those bands would seem to love the other as well.

VERNON: There's a lot of extra-musical things that come into play in the case of all music. It's like there's a certain set of values for people in jazz or classical musicians. It's really separate from the actual feeling of listening to the music. I've always enjoyed different music. Some of my earliest experiences were loving Debussy. There was Dionne Warwick. I didn't really know what I heard with "White Room" on AM radio. I didn't know what that was. I knew who the Beatles were, but I grew up with calypso music. The first time I heard "Family Affair," by Sly Stone, it was so different sounding. Music was always affecting me, opening new doorways, and I always loved that. A lot of times, why things are not cool is you think, 'Oh, this is long-haired, hippy-type music.' But that's not about the music, that's your feeling about people with long hair. I guess I just don't have the boundaries of, 'this isn't cool, and that's not cool.' Like when I first heard the Sex Pistols, it knocked me out. When I first heard "Anarchy in the U.K.," I knew that the people doing it really meant what they were saying. It wasn't a joke. And how do I square that with loving Coltrane, or Ornette Coleman, or Pat Martino? I don't, because why should I? I love African felicity. I love syncopation. I love swing. I love noise. Maybe it was a combination of hearing Coltrane and Hendrix around the same time, and not knowing how they separated, but just, here's "My Favorite Things" and here's "Machine Gun," and just hearing how the two of them kind of met in this weird place. But because of the medium of recorded music, and because both things were available at the same time, I could absorb both, whereas, people from those different eras couldn't. Louie Armstrong could not get with Charlie Parker or Dizzy Gillespie and that hurt. But because I was exposed to records, I could pick up "My Favorite Things" or "Impressions" and then listen to "Belly Button Window" or whatever. That's the thing that made the difference.

What made you want to pick up the guitar?

VERNON: One was that I just wanted to play music, and the guitar was made available to me, and I was into the guitar from hearing it on records. I'd hear Cream. I really liked Santana from "Black Magic Woman." As far as wanting to improvise and play around with leads, I think that was really when I started hearing the later things of Coltrane, Ornette Coleman, *Science Fiction*, *Sounds of America*, *Tomorrow Is the Question*, *New York Is Now*.

Before you heard that, did you hear Kenny Burrell or Charlie Christian?

VERNON: I heard Charlie Christian. I heard Wes Montgomery. McLaughlin was an in-

fluence on me, too. I would just listen to records a lot, and then I would practice. I would never really get someone's licks down. I'd be more concerned with getting a certain feel. With r&b bands you had to play with a certain feel. Same with blues. With calypso, you had to play a certain way. Like reggae. Reggae is deceptively difficult. It sounds like it's simple, and it's really not. But in terms of shedding someone's licks, I always felt that the whole thing was that somehow they had developed a voice. That's why Santana meant so much to me, because he sounds like a voice to me. I guess I wanted to find my own voice.

How was your collaboration with Santana on his latest album (*Spirits Dancing in the Flesh*)?

VERNON: It meant a lot. It was very heavy. It's like my life took a definite turn, because he's someone that I've looked up to, and I went to his concerts, and never dreamed that I would meet him. It wasn't even something I fantasized about.

Much like Janet Jackson?

VERNON: Well, one of her producers asked if I would play on this track, and "Black Cat" was one of my favorite tracks on *Rhythm Nation*. I had the song and learned the parts, the structure of it, and just went in and did it. I think we used the second take. I just wanted to get into that arena thing. It's meant to sound really big.

Are there any other guest shots that we don't know about?

VERNON: I did something with Terry Lynne Carrington, and I also played with Bill Frisell again, on a Mingus tribute album. Jerry Allan was there. It was great. We did "Work Song," a minor blues. One section of it was Harry Paich instruments, the next section was traditional rhythm section instruments. It's crazy, great, great fun. I got to work with Don Byas, who's a great musician.

Who would you like to work with that you haven't yet?

VERNON: I'd love to work with Peter Gabriel. I'd love to just meet the man. If anything were to come of it, that would be great, too. He's someone that I respect, and his music is not 'guitar solo' music, but I think he's really special.

Did Mick Jagger's interest in the band speed up the awareness factor?

VERNON: It was a catalyst in terms of the interest of the industry. Once the album came out, we were on our own. Meeting him was heavy. There's only one person like Mick Jagger. The Stones are a very singular group of people. The span of history they have, and the stuff that they know and have seen, and the people they know are staggering. At first, I played on his record, *Primitive Cool*, and we kept in touch. Eventually, the demos he produced, "Glamour Boys" and "Which Way to America," wound up on the album. He's very good in the studio. Sometimes you wonder with this kind of project if the engineer is

really the producer and the star producer is only hanging out. He was active in the recording and the mix.

What did you learn on the Stones tour that was different from playing clubs?

VERNON: It was a huge tour. The stage was really big. One thing I learned is even if it's a stadium, you're still playing for people. Don't take things for granted. It's not like there isn't an emotional contact with people on that level. You would think that in something that big, the emotion would be too dispersed. There's a sense that if people aren't paying attention then it does get very diffused. If people are paying attention it's a very powerful thing. Being the opening act, there were moments where we faced that dispersal. But at a lot of places we got a lot of attention. It was heavy to watch the Stones live. It was deep watching them play the opening chords of "Ruby Tuesday" and hearing the emotional response to it. To see something that big operate like clockwork pretty consistently was amazing. The coordination and the professionalism was deep. Just hearing the Stones on a musical level was deep. On the last date, we played "It's Only Rock 'N' Roll" with them. That was great.

Did you start out in a cover band?

VERNON: Yeah, I was in a top 40 band. I remember playing the song "Lowdown," by Boz Scaggs. Anyone who was ever in a cover band in the '70s had to play that tune. And the tune I liked to play the least was "Feelings." I used to play Bob Marley stuff, too.

Where did you get your formal schooling?

VERNON: It was a combination of private instruction and learning things on my own. There's *Chord Chemistry* by Ted Green. There was one of the Dave Brinker books. I basically put it together. I didn't go to a music college. I went to Manhattan Community College, and they had an excellent music program. I came up, basically, through r&b. I was always fascinated with everything. I was fascinated with rock 'n' roll, I'm fascinated with jazz, and I studied for a time with Rodney Jones and Bruce Johnson, and they taught me about the rhythmic feel of swing. I started to hear that feeling in certain blues guitar players playing behind the beat. There's certain things that I wanted to get heavier into, in terms of changes. "All the Things You Are" is one of the tunes that I learned studying with them. There was a certain amount of standards, but I found myself playing in other kinds of situations, playing a lot of other people's original music. I was playing in a lot of rhythm and blues situations, and then finding myself starting to play with Ronald Shannon Jackson, and that was interesting for me, because he's just totally different. He would organize his music, which would often have two or three different tonal centers. The horns would be in one key, and the guitar and the bass would be in sepa-

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By Tab

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rate keys. A lot of times what would hold it together was a rhythmic sense.

What did you learn studying with guitarist Ted Dunbar?

VERNON: To keep my mouth shut and listen. Woo! He was amazing. He was doing all these amazing things with octaves, and his chord melodies are just deep. Who's really deep now is Tuck Andress. Wow! Wow! Amazing, I mean, amazing. Have you ever seen him live? He's rough; Tuck is rough. Rodney Jones is rough; I saw Rodney because he plays *Showtime at the Apollo*, with Visiones, which is a quartet. He is killer. I love straight-ahead playing. In some ways, I refer to it.

If I heard you 15 years ago, would you have sounded like an imitation of your favorite guitarist?

VERNON: I would have sounded like I was trying very badly to play a bit like Carlos Santana. Part of letting go of that is a thing that technique can give you. Developing chops and technique allows you to stop thinking of the physical limitations of playing. It eliminates "Oh, I can't play this phrase, because I don't have the chops." I think that at any level you should be able to play something that's worthwhile, musically, whether your chops are all the way up or not. If you're not playing with all the technique that's at your disposal, because you weren't able to prepare yourself, that can drag you down a bit. It disturbs me if I don't have all of my technique at my command. There are people who play tremendously musical statements without a lot of technique. So on each level, it's important to contribute, musically.

Do you have to practice a lot to keep your technique up to the par you want it to be?

VERNON: It's a multi-tiered thing. There's different levels of the kind of practice you can do. There's certain things that you can do for looseness. Because of the physical nature of the instrument, you're dealing with muscles and tendons. That's part of it.

If you're playing a lot, you're bound to fall into those licks and clichés.

VERNON: That's up to you, though. You can say to yourself, "I'm going to play something new." Every time you pick up the guitar, you're going to play something that you've never played before. Once I was thinking about the fact that, no matter how good you are, there's always something that you're not playing on the guitar. It doesn't matter who you are, there's always something that you're not doing, 'cause if that was the case, you would be doing everything that everybody's doing, and there's nobody who that does that. We all have limitations. For some, their level is very, very high, and it's hard to see those limitations because they're so good, but even players on the highest level, like Julian Bream, Allan Holdsworth, or B.B. King have things they still have to do. So we all have to deal with that.

What does it take for you to be up to par?

VERNON: It's a subtle thing. Sometimes when you know your hands are loose you're still just playing stuff. Other times maybe those same sort of physical things are there, but you're in with the music, connecting.

Is there an element of luck in the creative process?

VERNON: Luck? I think you have to just be open to it. That's the thing about luck; in a lot of ways you have to make your own luck. You have to be prepared for things to happen.

Do you have a vision on each song? For example, with "Broken Hearts," did you say to yourself, I'm gonna play like a pedal-steel guitar player, and that's gonna be the basis of a country type song?

VERNON: It's a country feel with hip-hop drums. It's a song where the words came first and then the melody. Actually, the words and the melody came together, and then when it came to the band, I said, "Let's try something that has a country feel on top." In other words, the chords had root-based triads.

And you're using the bar to get the pedal-steel effect?

VERNON: Yeah, the pedal-steel with the volume pedal. We said, "Let's put a real heavy beat on the bottom, and see how it works." It really was two very different feels that worked perfectly with each other. Different feels dictate certain things, but the chords, the triads, are open enough that you could play almost anything under it, and it'll work.

Do you collect DAT or cassette libraries for ideas?

VERNON: I just got a DAT player last year. Before that I had cassettes of ideas and fragments. Songwriting is funny for me, because I'll have either a lyric, or just a bit of music, and it stays around for a while. Some songs come pretty quickly; other things take more time, and there are phrases and fragments of bits of lyrics that may become songs in '92 or '93, I don't know.

Is there a time when you know that a riff is good enough to sustain a whole song, as opposed to just being a riff?

VERNON: It's a feeling. Before the first record, we were rehearsing out in Brooklyn, just messing around, and I came up with the beginning of "Cult of Personality." It felt very strong and it's sort of like a flow of ideas. I think riffs are good if they lead to a flow of ideas.

On "Middle Man," you take one chord and strum it once, letting it wash out while Corey sings over it. That would have to be a spontaneous thing. I can't imagine you'd play one chord once and go, "Okay, that'll be the verse."

VERNON: With different songs, it's just figuring out the voicings. I figure out where the melody is, and then what chords, the

kind of movement it should have. It changes from song to song. I used to always play things in G. Now I don't play things in G.

You have a song on each album that has that South African feel.

VERNON: There's one song on this album. On the last one, "Glamour Boys" is calypso.

Were you saying, let's work within a feel and develop a song?

VERNON: No, I think the songs come first. It's not just like, "I want to write a song that's got a calypso thing to it." I think it's more organic. Maybe there's something about "The Glamour Boys" that lends itself to the Caribbean beat, because you think of playboys and that whole thing, and so I think in that way they would work together. **Did the Caribbean beat come from Will, or did it come from you?**

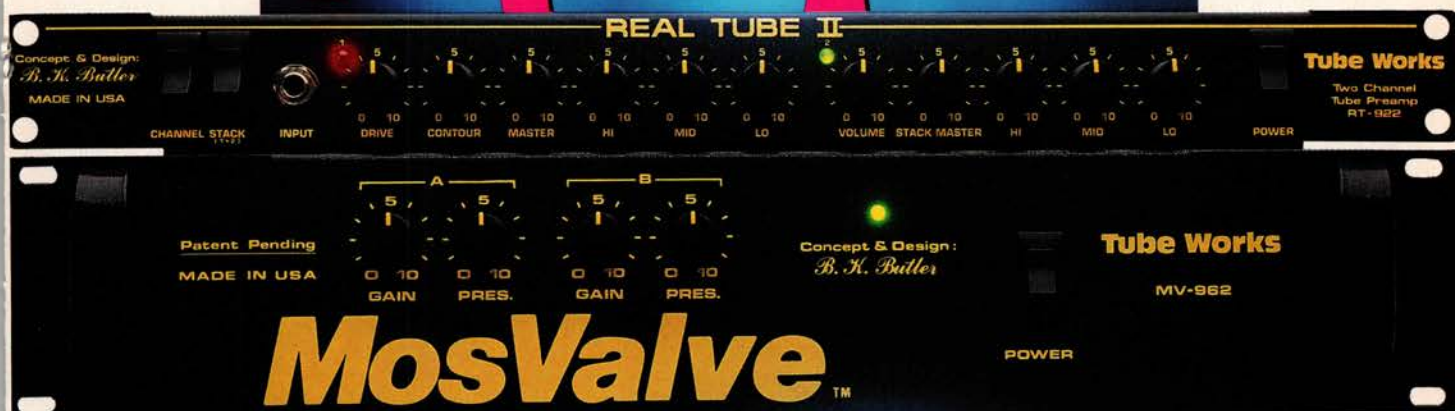
VERNON: I brought the song in and wanted it to have a split between the hard rock feel and a calypso feel. Will gave it a beat that is interesting, because it works as a calypso beat, but it also works as a straight hard rock beat. A lot of times it's like finding a middle ground between different musics, so that they don't sound like you just put this together and threw that together, but it **Do different guitars bring out different things in you as a player? Could you have written any of the songs on any guitar?**

VERNON: Different guitars have different feels. The necks all have sort of a v-shape, but they all feel different. The actions are all slightly different. In terms of writing songs, I have a Washburn acoustic. I've had it for a while now. A lot of things happen on acoustic guitar. I wrote "Type" on the black Hamer, which is the best sounding of all the Hamers I have right now. The ESP guitar that I love is the green, multi-colored one. That is just a great guitar, and I wanted to get a guitar from ESP that would be exactly like it. You know, a guitar comes from a block of wood. Out of a great block of wood, maybe ten guitars come out of it, and that's that. For the most part, the Hamers, as I was getting them, kept getting closer and closer to what I wanted, and the ESP guitars, in a sense, got a little farther away. Even though there are some really good ones.

Do you have an old favorite for recording that you might not take on the road?

VERNON: All my guitars are special to me. I have a Les Paul Goldtop from when they started reissuing the Goldtop around '72, and that guitar's really special to me. When I was playing with Shannon Jackson at the JVC Jazz Festival in Saratoga, New York, right after the set, one of the stagehands moved the guitar and it fell off the stand and the neck shattered. The neck was rebuilt by Carlo Grecco on 48th Street. That guitar is sort of special to me. And I don't really play it anymore. The multi-colored

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green ESP will always be special to me, 'cause that's the guitar that made *Vivid*. I met Keith Haring in 1983, and he painted a piece on a guitar, 'cause he saw me with Shannon Jackson at the Montreaux Jazz Festival, and he liked what we were doing. He said he wanted to just do it, and that guitar is certainly very special to me. It's one of those things I'll always have.

Do you design the finishes?

VERNON: Yeah, Joel (Danzig) from Hamer and I get together. It started with the guitar with E=MC² inlayed on the neck. That's also a guitar with the Sustainiac in it. It's got a bunch of inlays and symbols for a lot of different religions, and scientific symbols. That's sort of how we started.

Are the pickups always the same?

VERNON: Pretty much. I have an old Tele ESP that has DiMarzio pickups that I really like. But for the most part, I like the EMG pickups. The sign language guitar uses an EMG 89. This is like a new pickup that they came out with, which is a humbucker, but you can split it to be a single coil. It has a Sustainiac string driver in it. It also has a MIDI pickup on it. I haven't really had a chance to hook it up, to see how it's working with that, but it's a good sounding guitar. For all the guitars I use D'Addario Jazz-Rock strings, .11 to .49.

What does the sign language say?

VERNON: "Love is not a joke; you can make a difference." The black guitar is supposed to be like a yin-yang thing, but it looks like a thought balloon.

What are you looking for in a guitar that you're getting closer to?

VERNON: It's a combination of things. It's a guitar that I can do a lot of different things with. I could play clean rhythm and it'll sound good. I can play real heavy sounds and it'll sound good. That's your crunch guitar. You just keep on trying.

Why not do it with the amp?

VERNON: I do it with the amp, as well. It's also the feel of the instrument. You can do it with your amp, but so many factors go into what the guitar ultimately sounds like, and the guitar is a big part of it. The neck is important.

Do you choose the woods?

VERNON: I use alder and ash, with ebony fingerboards. I'm going to try a rosewood fingerboard, as well. If you have a good sounding guitar that you're working with in different situations, if you use the same rig all the time, you can lean heavily on it with just what the amp is doing. It's really finding a best between what the guitar is doing and what the amps and speakers are doing.

How well do you know your synthesizer?

VERNON: I have another one mounted on a Steinberger guitar, and I've actually been into guitar synthesis since the first Rolands came out, the GR-300, and then the 700. In fact, when I did the record with Bill Frisell, we were both using Roland gear; I was

using the GR-700, he was using the GR-300, so I've been in and out of it for quite a while.

Why do you think it never took off?

VERNON: Because of a number of things. On one level, guitarists have an idea of playing exactly what they play on the guitar with the synthesizer. But I think it's a different thing. Once it's not a guitar sound it needs a different phrasing. In part, there are limitations in the gear. It's, "I can't play the way I play a guitar," while I think it's a different situation. The other thing is that the gear, for the most part, doesn't work exactly the way it should. Now, the GK-2 and the GR-50 are good for me. I haven't played a Synthaxe. I've played a lot of the systems, and it's pretty consistent, it's pretty reliable. I think there are certain adjustments. I heard a bass controller at a New York Guitar Show from this company in Australia that was amazing.

Where do you use it specifically?

VERNON: With Living Colour this is something that's very new. I've been doing a lot of experimenting with it at home. I did use it a little on the albums. On the short cut, "History Lesson." All those synthesized sounds were all guitar synthesizer.

That cut reminded me of Weather Report's song "And Then."

VERNON: Weather Report is definitely a favorite of mine. I love those early records like *Sing the Body Electric* up to *Heavy Weather*. *Mysterious Traveler* is still my favorite. I did a trio with Will and Melvin Gibbs, and that was where I actually brought the synth guitar out and used it, and it worked great. I want to experiment with it. I want to work with it live, maybe do little interludes, or work it a little bit into the tunes. Certainly I do it when I'm home. Since we're on the road a lot, that's where a lot of things have to happen, during soundchecks. When we were making both records there was time to mess around with things. I did a whole DAT of just MIDI guitar with regular guitar, hooked together. I was using a volume pedal, so I could bring the regular guitar in and out of the synthesized texture, and I really liked the way they came out. I don't know what is gonna happen with it.

How well do you know your outboard gear?

VERNON: I got the Eventide H-3000 during the Stones tour. Basically, the way I work with it is I just kind of jump in and take the factory presets and start programming. I'm getting to know it. This has some of the Steve Vai presets, and I worked a little bit with those and changed some of those around. It's a very complicated machine. You can do a lot of things with it, and in fact, talking about guitar synthesis, there's certain things now that you can do with digital gear, with pitch shifters and whatnot, that are very altered, very different from normal guitar sounds. "Fight the Fight" was working with that Sustainiac and just finger-

ing notes, without picking. The thing about the Sustainiac is you get the fundamental, and you get a harmonic an octave above. When you just finger the notes, with the Sustainiac, you get almost what you hear when a saxophonist plays multiphonics.

Do you feel that you have to be a lot more than a 'guitar player' in the '90s?

VERNON: Only if you want to be. The bottom line is the guitar playing. In terms of the sounds, it's interesting; because the electric guitar has a signal that can be altered, you can go as far with it as you choose to. Some great guitar players just have a few stomp-boxes and they get what they want to get out of it. When you get into the realms of different sorts of reverbs, different kinds of chorus, multi-effects, then you're getting into a lot of different areas, and you have to deal with the fact that the guitar is really being altered drastically. One of the great things about this rack is that you can mix the amount of the dry signal and wet signal, which helps, because when you have too much of this stuff, your signal can really be degraded. It's important to be able to truly bypass this stuff.

How deep are you into understanding this?

VERNON: I'm really into it. I just love sound, and there are certain things, like, we talked about "Broken Hearts." A great part of the reason why the pedal-steel effects work, and sound the way they do, is because I'm using long reverbs, along with the tremolo arm and the volume pedal. The reverb can extend the notes, and they decay a little longer.

Is understanding electronics equally as demanding as getting your regular chops together?

VERNON: I think so. That's why you have programming as a separate career for people. There are a lot of guitar players who are not interested, or don't have the time. Your time is really eaten up once you're in it. That's one of the great things when you're first starting out. You have time. It's a curious thing, because in the struggle to get a deal, what people don't realize is the one thing they have to their advantage is time. They have time to work with whatever they want to work on, be it programming, their playing, or songwriting. That's the one thing you have. Once you start getting into your career, then time becomes a premium thing, because then you don't just have your musical career, you have your actual life and other things to deal with, as well. That's why for me being on tour is great, because that's the only thing you're doing. So there's a lot more time if you have a day off to get the rack pulled into your room and a speaker and work on it. You can just get up and play the guitar. That's if you don't have to do interviews, or go to a radio station. It's a real challenge. One thing that a lot of working guitarists would agree on is when they're away they can play. You have to

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Can you point to a song on the first record and a song on the second record, and show how the band has grown?

VERNON: If you were to hear "Cult of Personality" and then listen to "Information Overload" or "Fight the Fight," there's a certain amount of growth. For me, "Cult of Personality," as a purely emotional statement, was a magical thing. We were at the end of a long day, thinking we'll come back tomorrow and start doing solos, and I said, "I gotta do the solo now. Let's just do it now." Something came over me. I was really beat, but I had to do it right then. "Cult of Personality" is the first take on that song. When I listen to when I approached

the changes on "Fight the Fight," I don't know if it's more studied, but I felt like I was more in-tune with that. I still love and listen to "Cult of Personality." I think about where I was when I was doing that. It just really flowed out of me.

That's one of the struggles every guitarist has, especially in making a record. You want to get to that place where it's totally intuitive.

VERNON: The first time I really went there was when I was playing with Shannon Jackson. Once you've been to this place, it's like juggling. When I look at a good juggler, he's in a rhythm. It's automatic, and if you become conscious and go, "Oh wow, I'm tossing this up," you'll drop the

balls. The thing about improvising is it's all the things you know, all the scales, approaches to chords, voices and whatnot, and all of those things just connect. You're in the music. The ultimate thing is not going, "Okay, play this change." You're just playing.

How often have you reached that spot?

VERNON: On the first record, I think on "Cult of Personality," definitely. I'd say the solos for "Funny Vibe" and "Middle Man" and "Memories Can't Wait." I'd say that for those moments I was just in it, in the flow of the music. I would say less so with "Desperate People," 'cause we were just redoing it. We thought, oh, do it again. I was ultimately really happy with the solo that was actually laid down, but I felt like I was thinking it. On the new record, I feel like it happened a lot more, like on "Under Cover of Darkness," I had a Gibson Byrdland and it lent itself to an almost bop approach. It's not a heavy sound. It's like a neck pickup thing, but at the same time using a ring modulator thing.

Was it because of the Byrdland that you played that solo that way?

VERNON: I think it's because of the sound of it. When we were learning it I had just gotten the Byrdland from Greg Bauer at Makin' Music in Los Angeles. I said, "Let me play with the Byrdland and see what happens." It had such a warm sound and that really brought it out.

That's much like what you were saying with the synthesizer. If you have a certain sound you play differently.

VERNON: Right; with synthesis, the thing that's interesting is you can create your own context with programming, and in creating that context by the sound, then you phrase differently. Of course, if you have a trumpet sound, you have the history of the trumpet to deal with, on one level, but then again, you're not really playing the trumpet. It's a completely different situation. The saxophone's completely different. The approach, the breathing, the different fingering. It's different, so the best you can hope for in those situations is to kind of imitate what you like in a trumpet or a saxophone. Another example is "Time's Up," which was completely one take. It's exactly what was laid down in the studio when we did it.

Are there other things you can do to help you reach that spot?

VERNON: One thing is a certain amount of preparation, and you have to let go. To really improvise and play freely, you have to let go of preconceptions. You have to let go of what everybody else is doing, or licks. Letting go of licks is very hard, because the guitar is a lick-oriented instrument. Scales dictate a lot of styles. It can be very blues pentatonic scale oriented. In jazz, it's the half-diminished scale. You also have to let go of saying 'I really want people to like it. I really want people to think I'm a good guitar player.' The idea is going into a

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Your solo style is not typical of the rock soloist. How are you trying to form it, or not trying to form it?

VERNON: In a lot of ways, the people who inspired me were people in jazz and free jazz, and even people like Richard Thompson. People who are very atypical in what they're doing. Jan Akkerman in Focus was very atypical in his playing style, as is Pat Martino. Pat Martino's interesting to me because his playing is full of intense feeling, but at the same time, it's very mathematical. Maybe it's because I hear a lot of the things that he does with fourths and fifths, but his playing is full of feeling at the same time.

How are you relating to the chords, the lyric, and the rhythm?

VERNON: Part of it is the rhythm. Part of it is moving and playing with the tonal center, playing with tensions and resolutions.

Did you ever play a solo that was more like what we hear Richie Sambora playing on a Bon Jovi record?

VERNON: Listen to the solo on "Broken Hearts" on the first record. That's totally inside the chords. That's one of the interesting things about "Fight the Fight": The solo totally follows the chords. It's completely inside. The intervals may be odd, but it's totally inside the triads. I thought the solo for "I Wanna Know" is pretty in there.

How do you feel when you hear criticism,

like 'Vernon Reid plays great riffs, has great feel and rhythm, but then when he solos, it's just all over the place, and he's playing faster than he can play.'

VERNON: First of all, I'm not in a contest with other people. Playing is a very individual thing. You either like it or you don't. I'm on my own path. It reminds me of the things that people said about Coltrane or Ornette Coleman, though I am certainly not comparing myself to them.

I've had conversations with guitarists who say if they heard you play a jazz standard, then they would get it when you play outside. They're not convinced that you can play "All the Things You Are." Coltrane played inside for years before he went out.

VERNON: Okay. Maybe the point about Coltrane wasn't good, but it sort of gets into people saying, "Prove it to me," like, music is something that has to be proven. Like, I have to prove my worth in music to people. I didn't get into music to tell people, "Hey, I'm great. This is my thing and you're gonna love it." I'm not saying that I know everything that I want to know. I'm not claiming to be the best guitar player out there.

If somebody starts with Coltrane's "Ascension," instead of "Lush Life," are they missing something?

VERNON: I can play "Blue Bossa" or I can play "Giant Steps." What does that prove? Does that make me legitimate? Could Rob-

ert Johnson play "Giant Steps?" I'm not trying to make excuses; it's philosophical. I played with Jay Hogart and traveled with him, and we played Monk tunes, and some of his original things that had changes, and I had my own approach to it.

Can you play in?

VERNON: Yes, but is that relevant? I hesitate to answer only because it gets into 'are you legitimate?'

Whatever you bring to the table is legitimate. It's who you are.

VERNON: Okay, well then, going from there, I would say, yes, I can play those songs. I can play "Giant Steps." Am I the best interpreter of those things? I don't know. I think there are people who play jazz changes much better than I do. They hear that better than I do. But I can play that way. Having said that, the question then is, 'What do you bring to the table? What are you hearing?' It's like, 'I'm legit because I can play this and that,' but that's not relevant. It's not relevant because then it gets into having to prove stuff. Now the question is, do I appreciate that music, historically, and is that music part of my makeup, and then I would have to say yes. Is the knowledge of being able to go through *The Real Book*, and read it, or go through those changes, inherently helpful in being able to expand upon what you or anybody else plays?

VERNON: Absolutely. The more knowledge you have, the more you have to draw from. A lot of the problem is knowing something, but it's also self-knowledge. It's like knowing what you want to do with music. What do you want to sing? A lot of times the difference between having a voice and not having a voice is knowing that. There's a lot of stuff that I want to learn. If I felt like, 'the band's making it, and I'm doing what I want to do, and I don't need to learn anything else,' then I'm already on the way to losing.

Your rhythm playing is inside and in the pocket. But when you solo you don't use that same sense of melody and balance. VERNON: Different songs have different approaches. When people say I play 'out,' I go, "Really?" To me, Hans Rikel plays 'out. I'm saying it seems like you have a different vision for rhythm than you do for lead. When you do funky clean rhythms they could come out of James Brown. But if you were to solo over that, you wouldn't do a funk solo the way that many of us would do the funk solo.

VERNON: I don't know if I agree with that. Your solos are aggressive and spontaneous. They sound like a catharsis.

VERNON: That I would agree with. Music is a very personal thing.

With your riffs you're like a linebacker. It's solid; it's right in there. And then the solo is like all over the place.

VERNON: It sounds like people assume when I'm improvising, I just play anything.

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What are you thinking when you solo. Where do you ground it?

VERNON: In terms of improvising, I want to truly improvise. For certain songs and for certain feelings, I don't want to feel like there's this technique and here's what you do. I just want to play. With certain songs, there'd be chords and maybe the chord is a dominant chord, or a minor chord, and there's certain scales and things that are consonant with the chords.

Let's take "Information Overload." What are you trying to achieve?

VERNON: Remember what I said, talking about preparation. Maybe you play a series of arpeggios. There's certain things I like to do with the whole tone scale. I like the whole tone scales in situations with dominant chords. I like a certain amount of chromaticism. I work with dominant chords and the relationships that they have, using a flat 5th up, a minor third up. I'm talking about the kind of preparation where I'm working with triads. I like the sound of adding the 9th in triads. I like the sound of substituting the 4th for the 3rd. I like the sound of augmenting the 5th with major 7 chords. I've always been in love with raised 11, or the flat 5th augmented chords, too. I like the sound of the dominant chords flattening the 9th, or raising the 13th. I work with those different things. I've mentioned a whole bunch of technical things that I like within chords, but when I'm playing there's no one standing over my shoulder. There's no one with me in the music or the rhythm. And I may refer to things, or whatever, but I just move around.

Is there such a thing as making a mistake in this approach? Do you overdub? Do you punch in?

VERNON: Of course, there's solos that don't work. People can say, 'I can play anything over anything.' Things work only as much as I like them or don't like them. You can't necessarily play 'anything' on any chord. In terms of the way I hear things, certain things don't sound right, or aren't consonant, are not in the pocket, or are not executed well, or don't resolve the way I want them to resolve. A lot of it is just the feel. Does it feel, does it move me, emotionally? Does it work with the song? There are certain things that may sound great, or sound wild and great, but don't do it for me in terms of the music that's being played.

Do you ever think about the solo when you're writing a song?

VERNON: Nope.

Do you think about what you may want to solo over, in terms of chord changes, or the rhythm?

VERNON: I think about that.

Do you set yourself up, somewhere?

VERNON: Oh, you mean give myself the plum bits, ahead of time? It's good to challenge oneself, like if you have a favorite key, say playing blues in Bb all the time,

you should change your center. I take different approaches for different songs, like "Love Rears Its Ugly Head" is basically a B natural blues, and I approach it with a very bluesy feeling and play with the wah-wah pedal. I try to get to this old r&b blues kind of head. "Under Cover of Darkness" is, in a sense, very open.

The lyrics send a message. Is the guitar out to send a message as well? Is it a crusade?

VERNON: It's a crusade, maybe in the sense that I'm about freedom. I think that's part of it. Certainly the guitar introduction to "Information Overload" is really where the song's at. Even though it sounds like it's just noise, it's what I would imagine it would be like if a series of computer relays or mainframes started to go down, or were short-circuiting. It has that sound, maybe not in an actual sense, but in a science-fictional sense. It sounds like a video arcade going insane and I think that works with the song. One thing about a guitar is that the guitar's always pushing. The guitar's always on the edge.

How important is your sound to the ability to push beyond that?

VERNON: It's important when you're playing that you have a good sound. That's important for anybody's playing. On another level, if you have a great singer and the mike is cutting out, the singer can still sing, and probably sing great. We've heard people in crappy conditions and they sound great.

I know guitarists who have been working for years on their sound, and kind of have it. Do you have it?

VERNON: I think I'm closer to it on this record than on the last record. Overall, the sound is a better sound.

Pick a song on *Time's Up* that has 'the sound.'

VERNON: Just in terms of sound, I would say maybe the solo sound on "Pride." I like the way the phrasing is very conversational. The opening phrase of that solo is very much like an extension of the lyrics. It's very much like somebody speaking. I like the sounds on "Fight the Fight." I like a really warm, long reverb. And then I like the kind of hard-edged rhythm sound, and the solo sound is very warm.

Is there a basic setup for your crunch sound? Is it the Hamer guitar through the Mesa/Boogie amp?

VERNON: Yeah, the Hamer guitar through either the Mesa/Boogie preamp, or the ADA MP-1.

Is there an effect that's always on?

VERNON: Quite a bit of the time the reverb's set for bypass, because I have a MIDI switch. It's all a MIDI system for program changes. Quite a bit of the time stuff's bypassed. Sometimes I'll use the Digitech for reverb, but there's no effect that's always on. Sometimes for solos I make changes to the EQ. Sometimes I actually take the reverb, chorus, or whatever,

off, so that it's more in your face.

Do you remember when you were aware that you sounded like yourself?

VERNON: You probably sound like yourself when you first pick up the instrument. There's something that you do, and you improve on it. It's probably while I was working with Shannon Jackson that I really felt like I had gotten to some kind of internal language, that I had developed some sort of language I could identify as my own. I was 21 or 22. I'm 32 now, but that's where I really felt like the beginnings of something. If I play a Living Colour fan a Shannon Jackson record, are they going to tell me, "Oh, yeah, it's Vernon on guitar!"

VERNON: I don't know if they'd recognize me, because the music is so different. In that context, if you listen past the style of the music you hear certain things. It's different elements. You could go through the songs of Living Colour and find that quite a bit of it is interesting. To me, the solo on "Memories Can't Wait" is very inside. There's certain things that happen, like maybe the chord moves down chromatically, but for the most part it's like Db minor pentatonic stuff. I think the "Pride," solo is in. When I think of free and outside playing, I'm thinking of Cecil Taylor. People used to hearing rock music may hear me and go, 'oh, well that's out,' because it's not completely diatonic, but to me, I'm working with the form. "New Jack" is a song that I really enjoy the solo in live. That's like just sound. It's away from scales and chords.

Are you thinking it and playing it, or is it the catharsis, which is really uncontrolled emotion?

VERNON: It's not uncontrolled emotion. It's not uncontrolled. That's the thing about it; it's not just totally uncontrolled and wild. Because if it was, it would sound even a lot further out than it sounds. Out, to me, is pretty far. But sometimes I hear things moving up a half step, and then moving back down, and then moving it up a whole tone. I hear how those things relate, like certainly in dominant fourth situations.

Is this kind of playing automatically the 'Harmelodic Theory'?

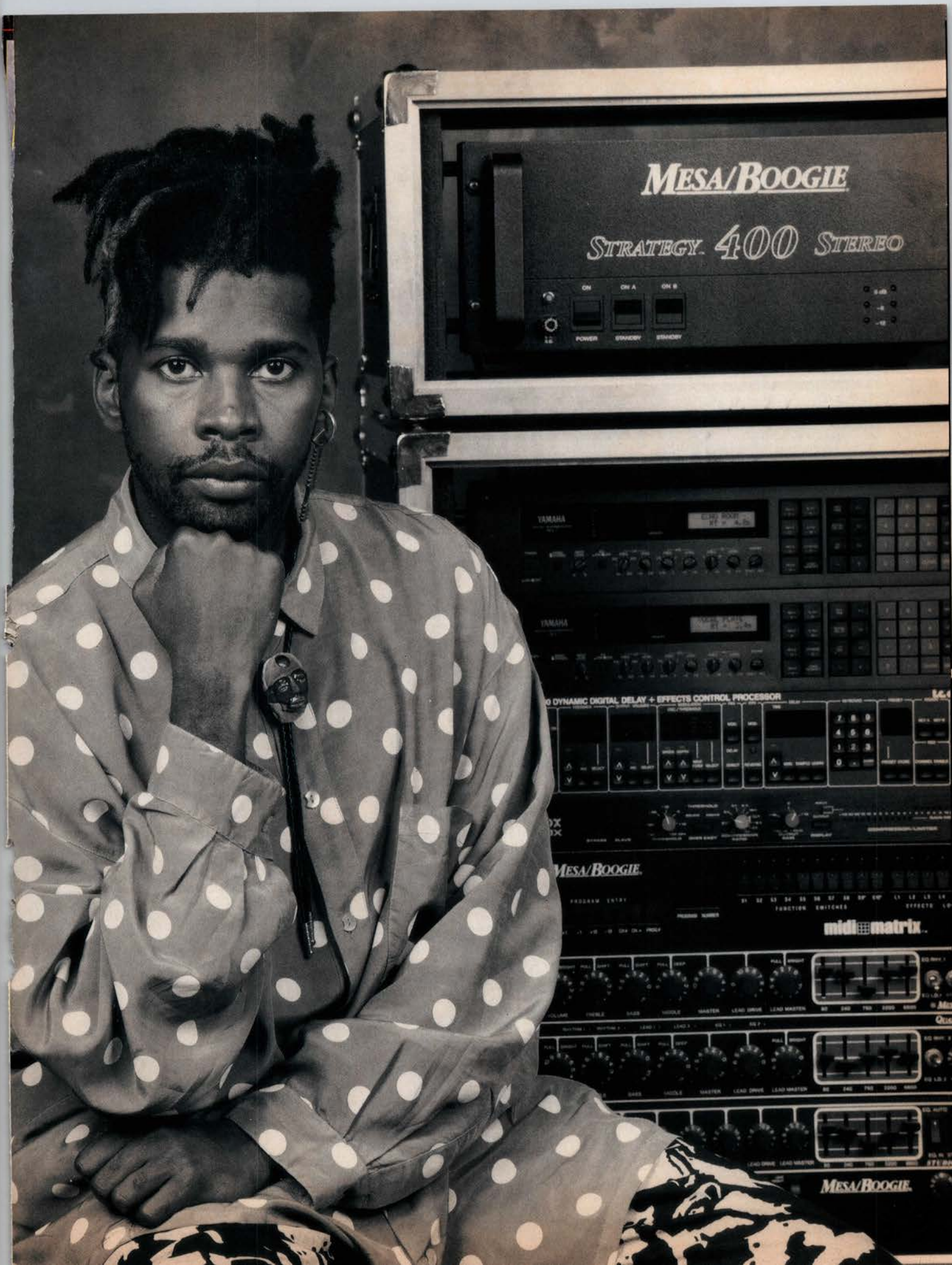
VERNON: No, the thing with harmelodic music is that the rhythm would also be free. Is there something you can't do in harmelodic theory?

VERNON: Oh yes, but that's the thing about free playing: There is 'right' and 'wrong.'

Give me two solos, one being the harmelodic theory and one just being free, meaning purely spontaneous, and without the confines of the harmelodic theory.

VERNON: Ha! 'The confines' of it! (laughs) Oh, the confines of it. If I were to say anything is sort of harmelodic I suppose "Under Cover of Darkness," because a lot of it is the way it moves in between a jazz flavor, and then moves into this ring modulator. How it moves between those two

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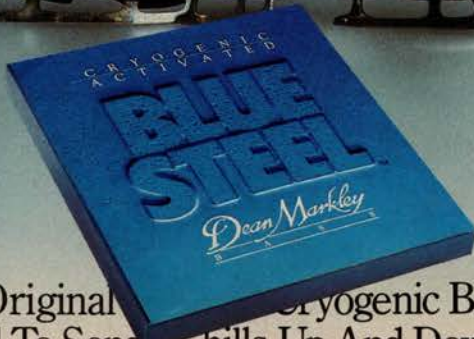


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TYPE

As Recorded by Living Colour
(From the album TIME'S UP/Epic Records)

Words and Music by Vernon Reid

B **7fr.** **F#/A#** **6fr.** **D/A** **5fr.** **A** **5fr.** **E** **4fr.** **A5** **D** **B7** **2fr.** **Bb7**

Moderate Rock ♩ = 126

Intro
(Drum Fill) N.C.(F#m) A.H. (15ma)

f (slight vib.) (slight vib.)

A.H. pitch: E

1st Verse
N.C.(F#m)

Ster - e - o - type. (w/echo repeats) Mon-o - type, uh.

A.H. (8va) A.H. (8va)

A.H. pitches: F# E C# A# P

Blood type, uh. Are you my type, uh?

Chorus
N.C.(B) (F#) (D(#11)) (D) A E

(Bkgd. We are the chil - dren of con - crete and steel, uh.
voc.) Mm, mm, mm.

Rhy. Fig. 2 (end Rhy. Fig. 2)

mf

9 8 7 9 8 6 7 6 7 7 7 9 7 7 7 10 5 5
9 8 9 8 6 6 7 7 7 7 7 7 7 7 6 4
7 7 7 7 7 7 7 7 7 7 7 7 7 7 6 6

w/Rhy. Fig. 2 (3 times)
N.C.(B) (F#) (D(#11)) (D) A E N.C.(B) (F#)

This is the place where the truth is con - cealed, _____ uh.
Mm, mm, mm. _____

This is the time when the
Mm, mm.

(D(#11)) (D) A E N.C.(B) (F#) (D(#11)) (D) A E

lie is re - vealed, _____ uh.
mm. _____

Ev - 'ry - thing is pos - si - ble but noth - ing is real. _____
Mm, mm, mm. _____

N.C.(F#m)
A.H.---1
(8va)

A.H.---1
(8va)

A.H.---1
(8va)

A.H.---1
(8va)

f A.H.---1

A.H. pitches: C# C#

A.H. pitches: C# E

A.H. pitches: C# E

A.H. pitches: A# A# F# E A# C#

2nd Verse
N.C.(F#m)

Cor - p'rate re - lig - ion, uh. Tel - e - van - ga - hyp - no - tis - m. Suf -

A.H.---1
(15ma)

Full

rake

A.H.---1
Full

A.H. pitches: C# D# D#

fer till you die. _____ For the sweet bye - and - bye. _____

A.H. pitches: C# D# D#

w/Rhy. Fig. 1
F#m7 Gm7 F#m7 Gm7 F#m7

Sci - ence and tech - nol - o - gy, the new my - thol - o - gy. _____

Look deep in - side, uh. Emp - ty. _____

Chorus
w/Rhy. Fig. 2 (4 times)
N.C.(B) (F#) (D(#11)) (D) A E

(Bkgd. voc.) Mm, We are the chil - dren of con - crete and steel. _____

N.C.(B) (F#) (D(#11)) (D) A E

Mm, This is the place where the truth is con - cealed. _____

N.C.(B) (F#) (D(#11)) (D) Play Rhy. Fill 1 2nd time A E

Mm, This is the time when the lie is re - vealed. _____

N.C.(B) (F#) (D(#11)) (D) 2nd time to Coda A E

Mm, Ev - 'ry thing is pos - si - ble but noth - ing is real. _____

A D Dsus4 D B7 Bb7

Ho, _____ huh. _____

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M.-----4 P.M. P.M. P.M. let ring-----4 let ring-----4 P.M.-----4

*Doubled by an acoustic gtr.

Rhy. Fill 1

sl. sl.

sl. sl.

10 12 10

5

6

7

5

4

6

6

F#m7/13 Gm7/13 F#m7/13 3rd Verse N.C.(F#m)

Well, a - hy - po - thet - i - cal.

sl.

sl.

2 2 2 5 2 3 4 3

The - o - ret - i - cal! Cir - cum - stan - tial ev - i - dence. Ir -

A.H. (15ma)

A.H.

2 2 2 5 2 3 4 3 (3) 2 4 5 2 2 2 2 2 2 2 5 2 3 4 3

A.H. pitches: D# A F# E A# E

rel - e - vance. Well, uh. Don't think twice. Just

w/Rhy. Fig. 1 F#m7 Gm7 F#m7 (Bkgd. voc.) Twice!

A.H. (15ma)

A.H.

2 2 2 5 2 3 4 3 (3) 2 0 2 2 2 2 2 14 14 14 14

A.H. pitch: D A# E

roll the dice! Pay the price, uh!

Gm7 F#m7 Gm7

(Spoken) Roll the dice!

Pay the price! S - snake eyes!

F#m7 Gm7 F#m7 D.S. al Coda

Out-chorus

Rhy. Coda Fig. 4

B F# / A# D / A (end Rhy. Fig. 4)

(Bkgd. voc.) Mm, mm, mm.

Repeat Bkgd. voc. (3 times)
w/Rhy. Fig. 4 (2 times)

B F# / A# D / A

This is the place where your fate has been sealed, uh.

B F# / A# D / A

This is the time when your life is re - vealed, uh. Ev -

w/Rhy. Fig. 4 (1st 2 bars only)

B F# / A# D / A A E

'ry - thing is pos - si - ble but noth - ing is, noth - ing is, noth - ing is, noth - ing is, noth - ing is ...

(Half-time feel)

A D Dsus4 D B7 Bb7

Noth - ing is real.

P.M.-----4 P.M.-----4 P.M.-----4 sl. sl. let ring-----4 let ring-----4 P.M.-----4

*Doubled by an acoustic gtr.

A D Dsus4 D B7 Bb7

Noth - ing is real.

P.M.-----4 P.M.-----4 sl. let ring-----4 let ring-----4 A.H.-----1 (15ma) P.M.-----4

A Vocal pt. 1 D Dsus4 D B7

Ev - 'ry - thing that goes a - round comes a - round.

P.M. P.M. P.M. P.M. *sl.* P.M. P.M.

sl.

Bb7 (end Voc. pt. 1) A w/Vocal pt. 1 D Dsus4 D

P.M. P.M. P.M. P.M. P.M. *sl.*

sl.

B7 Bb7 (Double-time feel) w/Vocal pt. 1 (till fade) A

Ev - 'ry - thing —

let ring- let ring- P.M. P.M.

D B7(add4) Bb7

goes — a - round.

P.M. *sl.* P.M. P.M. P.M. P.M.

sl.

Outro solo

Rhy. A5
Fig. 5

Bb7

(end Rhv. Fig. 5)

w/Rhy. Fig. 5 (till fade)
A5

B7

Bb 7

A5

Gtr. II

Gtr. II

(w/wah wah)

8

7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

7 7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

sl.

[illegible]

B7 A.H. (15ma) Full Bb7 Full A5 sl.

D B7 Bb7

A5 D B7

Bb7 A5 Full D Full

B7 H P Bb7 P H A5 Full semi-harm. Full

D B7 1/2 Bb7 Full 3 Fade out

As Recorded by Eric Johnson
(From the album AH VIA MUSICOM/Capitol Records)

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[illegible]

10 9 5 5 5

17 15 15 19 17 15 17 15 17 15 17 14 16 14 16 14 16 14 17 14 17 14 17

A.H. Full Full (8va) sl.

*T

A.H. Full Full sl. P.M'

18 (10) 5

15

*T

*T = thumb.

Fast Rock $\text{♩} = 192$

Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)

G5 G6 Gmaj7 G6 G5 G6 Gmaj7 G6

P.M.-----4 (hold chord forms)

3 3 3 5 3 7 3 5 5 5

(Band in)

G5 G6 Gmaj7 G6 G5

P.M.-----4

3 3 3 5 3 7 3 5 5 5

G5 C5

N.C.(D) Full

P.M.

Full

10 8 7 5 8 7 10 8 8 10 8 5

G5 G6 Gmaj7 N.C.(G6) Csus2 Dsus4 D5

P.M.-----4

3 3 3 5 3 7 3 5 5 5

Guitar score for a piece in G major, featuring various chords and techniques.

System 1:

- Chords: G5, A.H. (8va), N.C.(C), (D) Full, P.M.
- Techniques: A.H. (8va), Full, P.M.

System 2:

- Chords: G5, G6, Gmaj7, N.C., C, D5
- Techniques: P.M., sl., sl., sl.

System 3:

- Chords: N.C.(Am), (D), (G), (Em)
- Techniques: sl., sl., sl., sl., P

System 4:

- Chords: (Am), (D), (G), (Em)
- Techniques: sl., sl., sl., sl., Full

System 5:

- Chords: (Am), (D), (G), (Em)
- Techniques: sl., sl., sl., sl., P

System 6:

- Chords: (Am), (D), (G), (Em), (D)
- Techniques: sl., sl., sl., sl., P

G5 G6 Gmaj7 N.C. (G)

P.M.-----4 P.M.-----4 P.M.-----4

3 3 3 5 7 3 14 17 12 (12) 10 7 10 8

5 5 5 5 5 5 0 12

G6 Gmaj7 N.C. (G)

P.M. P.M.-----4 P.M.-----4

3 5 7 3 14 15 14 15 5 8 7

7 5 5 5 5 5 12

G5 N.C.(Csus2) (D)

sl. sl. sl. P.M.

10 8 7 5 12 12 15 12 14 15 15 17 12 14 15 14 17 5

10-12 12 15 17 12 14 15 14

G5 G6 Gmaj7 G5 N.C.(C) (D)

P.M.-----4 P.M.-----4 P.M.-----4

3 3 3 5 7 3 10 8 8 7 8 9 7 8 12 14 15 12 14

5 5 5 5 5 5 7 7 8 7 8 9 7 12 14 15

(G) (C) Full Full (D)

sl. sl. sl. P.M.

(14) 12 15 12 14 17 (17) 14 17 15 17 15 17 18 12 14 15 14 17 12 12 5

14 12 15 12 14 17 17 15 17 15 17 18 12 14 15 14 17 12 12 5

G5 G6 Gmaj7 N.C.(G) C5 D5

P.M.-----4 P.M.-----4 P.M.-----4

3 3 3 5 7 3 8 8 8 3 12 14 12 14

5 5 5 5 5 5 8 8 8 0 12 14 12 14

sl. sl. sl.

N.C.(Am) (D) (G) (Em)

sl. sl. sl. sl.

P.M.

P

(Am) (D) (G) (Em)

sl. sl.

3 3 3

(Am) (D) (G) (Em)

sl. sl. sl. sl.

P

(Am) (D) (G) (Em) (D)

sl. sl. sl. sl.

Half time ♩ = 96
Triplet feel (♩♩♩ = ♩♩♩)

G5 Gsus4 G5 Gsus4 G5 Gsus4 N.C.(G) Full P Full P let ring-

let ring- H T let ring H T

G5 Gsus4 G5 Gsus4 N.C.(G5) (Gsus4) (G5) (Gsus4) G5 Gsus4 G5 Gsus4

T H P.M. sl. let ring- H

N.C.(G5) (Gsus4) (G5) (Gsus4) (G) Gsus4 G Gsus4 N.C.(G) (Am7) (G/B) (C)

Double time ♩ = 192

Triplet feel (♩ = $\frac{1}{3}$ ♩)

N.C.(Am)

[illegible]

The Girl on the Train

Rachel Watson

P.M.

(G) (Em) (Am) H *Pick with 3rd fin. of R.H.

3 3 3

15 15 15 15 15 17 19 20 19 (19)

19 17 17 19 19 14 15 14 17 16 15 17 13

[illegible]

(Am) (D) (G) (Em)

8va

sl.

sl.

sl.

sl.

P

P

20 17 20 19 15 19 17 14 17 14 15 17 19 15 19 17 14 (15) 15 14 12 15 12

(Am) *loco* (D) (G) (Em) (D)

sl. *H P* *3* *sl.* *P*

sl. *H P* *3* *sl.* *P*

17 14 14 17 16 12 12 16 12 16 14 11 14 12 11 9 7 7 7 7

10 10 12 10 P P

G5 G6 Gmaj7 G6 G5 N.C.

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

3 3 3 5 3 7 3 5 3 3 3 7

5 5 5 5 5 5 5 5 5 5 5 5

straight *P* *G5* *G6* *Gmaj7* *N.C.*

P *P.M.* *P.M.---*4 *P.M.---*4 *P.M.---*4

8 8 7 8 10 3 3 3 5 3 7 3

5 5 5 5 5 5 5 5 5 5 5 5

Free time N.C.(G)

Full *sl.* *P* *P* *P* *P* *1/2*

Full *7* *sl.* *P* *P* *P* *P* *Full*

16 15 15 17 15 20 19 15 17 17 15 19 17 15 17 14 10 13 12 10 12 10 8 12 10 8 11 10

G5 Fdbk. (8va) Fdbk.

T (3) (3) (5) (5)

7 10 12 7 10 8 9 7 0 3 3 5 3

*Continue to hold chord form.

BLUEBIRD

As Recorded by Buffalo Springfield
(From the album BUFFALO SPRINGFIELD AGAIN/Atco Records)

Words and Music by Stephen Stills

Moderate Rock $\text{♩} = 132$

Intro (Drum fill) Dm9

1st Verse G Gmaj7/B D7

Lis - ten to — my blue - bird laugh, —

* Gtr. I (elec.) *mf* (w/compression)

let ring

* Gtr. III (elec.) *Full*

* Gtr. II (acous.) *mf* *Full*

T A B

10/10 10 9 0 13 13 10 12 (10) 12 10 12 10 12 10 11 12 (12) (12)

*Gtrs. I & II: tune E strings (⑥ & ①) down 1 step to D.
Gtr. III is tuned normally.

G Gmaj7/B D7
 she can tell you why. Deep with-in her heart you see

C G D7 C G D7

she knows_I'm a cry - ing. Just cry - ing. —

let ring

Gtr. II-Rhy. Fig. 1

let ring
(w/chorus)

C G D7

Yeah. —

2nd Verse
G Gmaj7/B D7

There she sits, — a loft -

Full Full Full

Gtr. III

Gtr. II

(end Rhy. Fig. 1)

G Gmaj7/B D7 G Gmaj7/B D7

— y perch,— strang - est col - or blue. Fly - ing is — for - got -

let ring *sl.* *sim.*

Gtr. II

Harm. (8va)

Harm.

w/Rhy. Fig. 1 C G D7 C G

ten now, — thinks on - ly of you. — Just

v.a.

D7 C G D7

you. _____ Oh, _____ yeah. So get all _____

let ring

H

H

Gtr. III

1/2 1/2 1/2

15 15 15 13 15 15 13 15 13 14 (14) 12 12 12 12

Chorus
D7

— those_ blues, _ must be a thou - sand hues_ and each is dif - frent - ly used. _ You just

H

H

H

H

1/2 P 1/2 P P P

1/2 P 1/2 P P P

12 10 12 12 12 12 12 12 12 12 12 12 12 12 12 12 10 12 10

C G D5

know. You sit there mes - mer - ized by the depth of her eyes. If you could

Full hold bend

1/2 P 1/4 P 1/4 P 1/4 P

12 12 12 10 12

P P P P P P

C G C G

cat - or - gor - ize, she got soul, she got soul, she got

Full hold bend

Full hold bend

12 12

P P P P P P

C G D C5 G5

soul, she got soul!

Full P 1/2 P Gtr. II *sl.* Gtr. III *sl.*

hold bend

Full P 1/2 P *sl.*

12 12 (12) (10) 12 10 12 7-9 7 9 7 9 7 (7) 8 9 5 *sl.*

D5

Gtr. I

mp

Gtr. II *sl.*

let ring (pick w/fingers) *sl.*

Gtr. III Full Full Full

Gtr. II Full Full Full

4-5 5 5 5 4 2 0 2 0 3 2 0 3 0 0 0 0 10 13 10 13 12 12 12 10 12

Do you—

mf *let ring*

Full

Full

H

sl.

H

sl.

Bridge
N.C.(D5)

— think — she loves — you? —

Gtr. I

Riff A

Gtr. I

Gtr. II

Gtr. II

H

w/Riff A (8 times)

Do you think at all?

N.C.(D5)
Full
Gtr.III
Gtr.I
Full
(Gtr. I out)
sl.

let ring

sl. $\frac{1}{2}$ grad. release $\frac{1}{2}$ H sl. sl. P P

sl. sl. $\frac{1}{4}$ sl. sl. $\frac{1}{4}$ P

Full P Full p trem. bar

Fdbk. (8va) Fdbk. Fdbk. Fdbk. Fdbk. pitch: B

let ring sl. sl. H H H H H H sl. sl.

sl. H H H H H H sl. sl.

Gtr. II

Fill 1

Gtr. 1

mp

Fdbk.

Fdbk.

H

Fdbk. pitch: E

Free time
(Band tacet)
Gtr. N.C.

In time
(w/Banjo)

3rd Verse

G

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THE SOUND OF PERFECTION

Buffalo Springfield



BY WOLF MARSHALL

The Sunset Strip in the mid '60s was a haven for free thinkers, radicals, misfits, runaways, and, of course, artists and musicians. From far and wide, on any given night, a sea of bodies flowed in waves up and down this historical corridor joining Hollywood and Beverly Hills, forming currents, eddies, and sometimes maelstroms of human activity. It was a classic "scene," the convergence of non-conformists uniting to make their own new history, to mark an epoch of change with their presence, but mostly to just hang out, commune, and be part of this irresistible cultural phenomenon. The fertile creative environment gave rise to a number of important new groups: the Byrds, Love, the Mamas and the Papas, the Doors, and one of the most significant and, ironically, short-lived, Buffalo Springfield.

In a sense, the seminal and influential California rock band can be thought of as a microcosm of the West Coast counterculture movement—reflecting the social, political and artistic climate, they were eclectic, prolific, and somewhat volatile. They embodied and personified musical/lyrical tangents as diverse and far-reaching as its members' origins and backgrounds.

Stephen Stills, guitarist/vocalist/composer, was born in Dallas, Texas. His family had migrated through many parts of the South, and briefly resided in Central America (comparison to pre-revolutionary Nicaragua is inescapable in his ode to the Sunset Strip riots, "For What

It's Worth"). He attended a wide assortment of schools, finally entering the University of Florida as a political science major in the early '60s. He left school in favor of the New York folk music scene, polishing his songwriting and performing abilities on a variety of instruments—guitar, piano, drums and percussion. Stills eventually joined the Au Go Go singers, a nine-piece group that included singer/rhythm guitarist Richie Furay.

Furay, born in Dayton, Ohio, grew up in the Midwest. While in Otterbein College, he formed a folk trio that experienced enough regional success to encourage him to try his luck in New York. It was after some inevitable dues-paying

that he found himself in the Au Go Go singers, and, with the lineup that contained Furay and Stills, Au Go Go made one record, one TV appearance, and one multi-national tour before disbanding in 1964. The roots of Buffalo Springfield can be traced to that fateful tour, and particularly to a Canadian concert date in Winnipeg, Ontario, where Au Go Go shared the bill with an up-and-coming local band, Neil Young and the Squires.

Guitarist/singer/composer Neil Young, a rock and folk enthusiast, was initially drawn to the instrument by way of Elvis Presley records, and had been playing seriously since the 9th grade. Concurrent with the breakup of Au Go Go, he left the Squires and flirted with a solo folk career in Detroit. There, he joined and recorded with the Mynah Birds, before working his way westward with bassist/bandmate Bruce Palmer, also of Canada.

Meanwhile, Stills and Furay were regrouping in Los Angeles in 1965. The story goes that they were stuck in a typically Californian traffic jam on Sunset Boulevard when they spotted a hearse with Canadian plates and thought it might be Young. Indeed, it was. Together, with Palmer, four-fifths of Buffalo Springfield was now in place. The quartet wanted drummer Dewey Martin as the fifth member. Martin, formerly of the bluegrass/folk unit the Dillards, had a substantial country orientation. Born in Ontario, Canada, he moved to Nashville in the early 1960s and soon gained a position with the Grand Ole Opry—backing country music greats such as Patsy Cline, Carl Perkins and Faron Young, as well as Roy Orbison, before permanently relocating to Southern California in 1965.

Originally dubbed the Herd, the quintet, formed in the spring of 1966, wrote and rehearsed reclusively for months in a remote L.A. location. News of the band travelled so rapidly within the inside circle of the musical community that they were featured in a prestigious Hollywood Bowl concert on July 25, 1966, before they had a recorded release. By the Bowl date, Buffalo Springfield had signed with Atco Records, following a successful seven-city tour with the Byrds and a long and near-legendary stay at the notorious Whiskey-Au-GoGo on the Sunset Strip. Buffalo Springfield's eponymously titled debut album, *Buffalo Springfield* (1966), featured a compelling, all-original set which established the basis of their distinctive sound—highly melodic, poignant songs exploiting lush harmonies (up to four vocal parts) against a guitar-dominated, primarily acoustic backing, alluding to folk, rock, country and pop musics. Interestingly, two versions of this record exist—one with "For What It's Worth"



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and one without it. When Stephen Stills penned the band's most memorable piece—a bona fide 60's classic—Atco rush-released the single and remastered the previously-issued Lp to include their biggest hit.

Their follow-up, *Buffalo Springfield Again*, is considered their definitive record. It elaborated on the patterns presented on the first album with yet more first-rate songwriting from Young ("Mr. Soul" and "Broken Arrow") and Stills ("Bluebird" and "Rock & Roll Woman"), unusual and colorful orchestrations and production (assisted in part by the multi-talented arranger Jack Nitzsche, of Phil Spector and the Rolling Stones fame),

more ambitious and enlarged structural designs (as evidenced in the complexity and length of "Broken Arrow" and "Bluebird"), and harder-edged guitar-work married to their signature acoustic textures. Midway through the recording of *Again* (in 1967), bassist Bruce Palmer was deported for immigration reasons, to be eventually replaced by guitarist/vocalist/producer/engineer-turned-bassist Jim Messina.

For all practical purposes, the band had irrevocably separated by the release of their third album, appropriately named *Last Time Around* (1968). In a way, Buffalo Springfield was doomed from the start. With personalities, artistic

temperaments and individual visions so powerful, focused and uncompromising, the notion of containing their talents in one band seems unthinkable. History would bear this out, as in the ensuing years, each core member (Stills, Young, Furay and Messina) would prove to be pivotal in his own right to the burgeoning California rock sound.

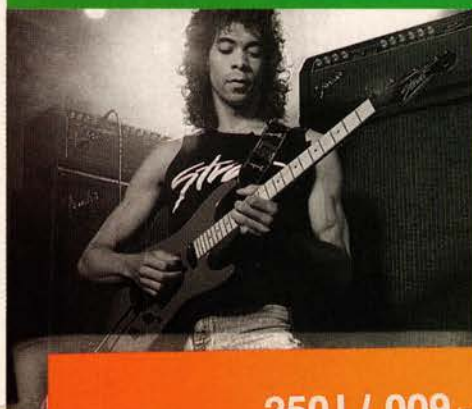
Retrospective (The Best of Buffalo Springfield) (Atco #38-105-2) is a well-paced compilation offering their most outstanding numbers and a capsule of their inimitable style. In this collection, one can hear the blend of modern and traditional folk elements with introspective and sometimes haunting lyrical imagery, as well as finely-crafted pop tunes. Their rich, layered acoustic timbres juxtaposed with British-inflected rock guitar aggressiveness (distortion, fuzz and string bending), offset by a laid-back, down-home country twang add up to a unique fusion of devices, which became a West Coast standard. High points are numerous and noteworthy.

With personalities, artistic temperaments and individual visions so powerful, focused and uncompromising, the notion of containing their talents in one band seems unthinkable.

"For What It's Worth" is one of the most enduring songs of the 60's "protest genre." The interaction of guitars—built of an ingenuous, two-note open harmonic riff (decorated with amp tremolo) complemented by contrapuntal lower-register phrases and acoustic strumming—is central to its impact, as are the mournful, haunted Stills vocal and the accompanying harmony parts. "Mr. Soul" finds Young flirting with Stones-inspired, rock/r&b rhythm guitar writing, as well as some rather evocative, vintage "raga rock" ideas in the fuzz-laden soloing. "Sit Down, I Think I Love You" merges country, pop, and mature Beatles-ish sensibilities, while "Kind Woman" is pure tears-in-your-beer country & western—a predecessor of the sounds associated with Linda Ronstadt or the Eagles in the balladic vein (à la "Desperado" or "Take It to the Limit"), with some very emotional singing by Richie Furay, exquisitely slippery country guitar-work and the ubiquitous Floyd Cramer-based tinkling piano of the idiom.

"Bluebird" is Buffalo Springfield's rock mini-opus. Guitar colors abound, from distorted lead guitar licks and electric 12-string soloing (in the interlude) to

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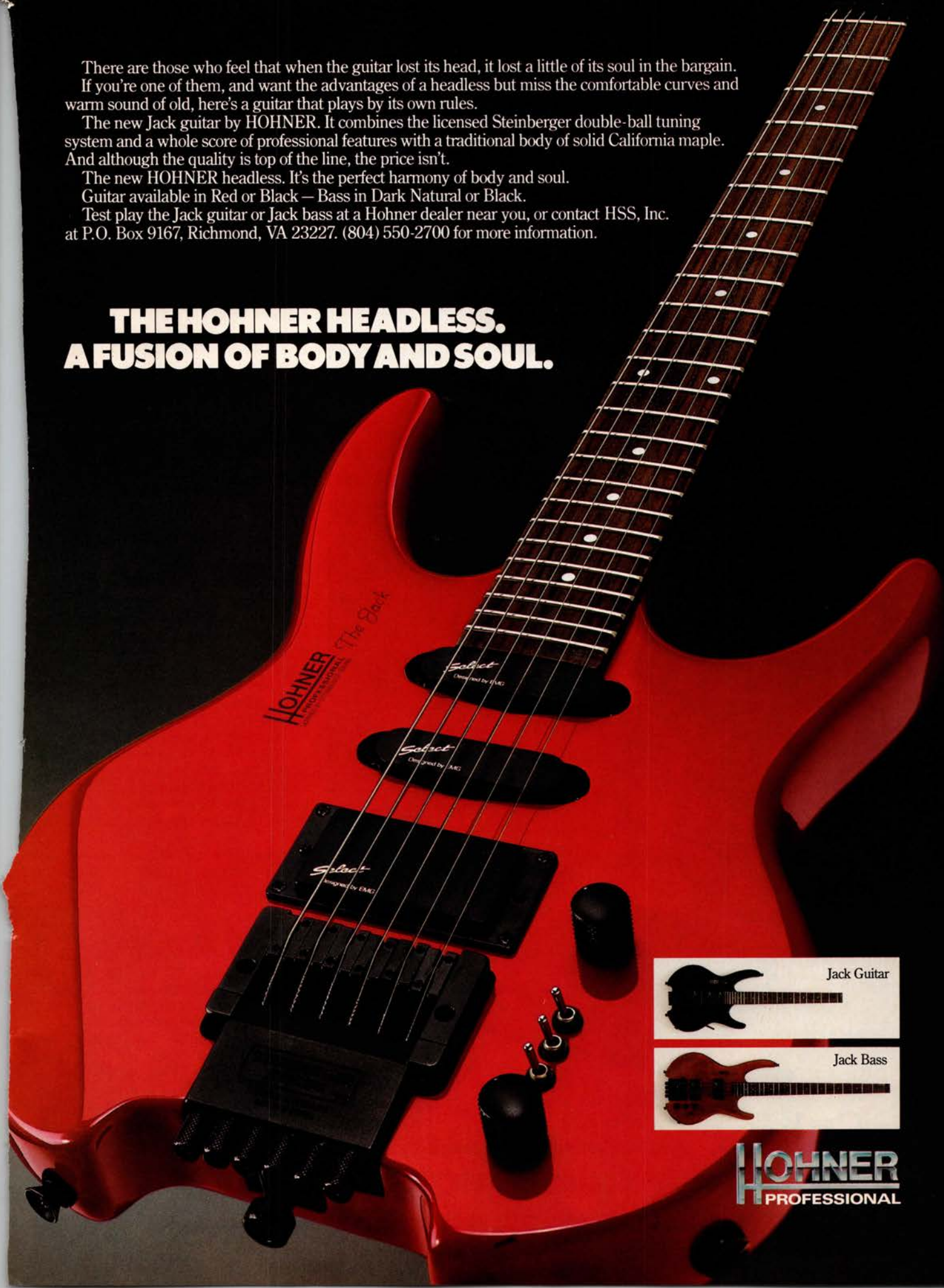
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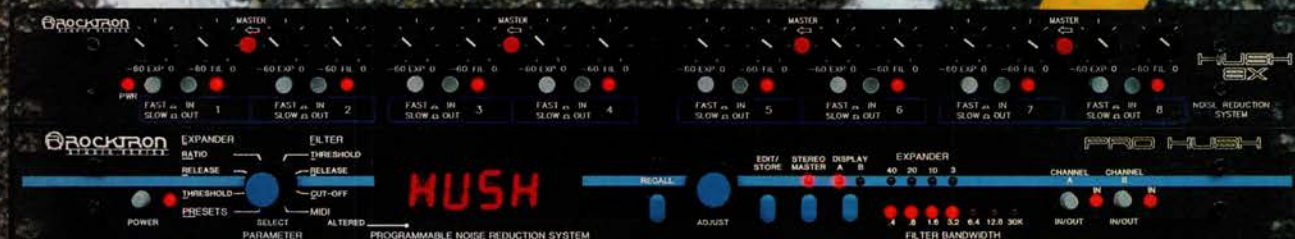
acoustic/electric orchestral implications, finally culminating in a bluegrass banjo reorchestration of the verse as the outro. Over this, vocals range from Stills' earthy lead part to the expected lush harmony backgrounds and Beatlesque (a la "Rain") homophony in the bridge. Fans of Springfield will appreciate the inclusion of the original, unedited version of "Bluebird" (a full nine minutes, complete with extended jamming) on the splendid anthology *Buffalo Springfield* (1976).

"On the Way Home" combines a soul-derived pop influence (like a mutated Motown riff in the main harmonic/rhythmic motif of the song) with slick string orchestration. "Nowadays, Clancy Can't Even Sing" showcases the modern folk leanings of Springfield with its obscure, questioning lyrical content married to the quirky metre and tempo changes of the verses' slow ballad $\frac{3}{4}$, and the pre-chorus' and chorus' lilting $\frac{6}{8}$ rhythm.

"Broken Arrow" is Buffalo Springfield's answer to "A Day in the Life." It is sprawling, grandiose, and vaguely psychedelic. The overlapping episodes of mood, timbre and orchestral changes combined with lofty poetic references to the plight of the American Indian and an incongruous coda of urbane jazz/blues piano improvisation and musique concrete sum up the heady musical aspirations of Neil Young in a nutshell. "Rock & Roll Woman" and "I Am a Child" look to the future beyond Springfield. The former, with its interplay of guitars and vocals, presages the arrival of Crosby, Stills & Nash, and the latter seems a natural precursor of Neil Young's "Sugar Mountain," with its gentle acoustic textures and folkish simplicity. "Go and Say Goodbye" is classic Buffalo Springfield (from the first Lp). Here again, the interaction of guitars (country picking in the intro riff, strumming and well-calculated polyphony throughout) and voices present a prototype model of incipient country rock California-style, foreshadowing the full-blown eruption of the movement by years. "Expecting to Fly" is an example of the Jack Nitzsche/Neil Young chemistry. Hints of the future of rock are heard in the swirling string arrangements, well-integrated psychedelic gestures, and contrapuntal vocal layering of this acoustic-based piece.

Although Buffalo Springfield was short-lived, their legacy is long. Either directly (Crosby, Stills, Nash & Young, Poco, Loggins & Messina, and various solo efforts) or indirectly (Eagles, Stone Canyon Band, Ronstadt, Firefall, Jackson Browne, et al.), their contributions touched the work of countless others in the genre, and fostered a distinctly American rock style—an art form born of the times that were a-changin'.

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STUDIO SERIES

Continued from Page 100

feelings is a very harmelodic idea. The harmelodic idea is being able to move freely between something that's like diatonic, and then move outside of it. If there was a moment of total free soloing, I would say the introduction to "Information Overload" is totally free. Harmelodic has something to do with the way the melodies and harmonies of a song move, and how you can just refer to things. It's really working within a structure. Free is free. I can literally stop playing the guitar, and take a drumstick and hit the strings. *Anything* goes. Listen to Ornette's *Dancing in Your Head*. There are central themes, there are melodic themes that are stated, and then the improvising,

basically, works around those themes. So there are structures in harmelodic music. Certainly, I think, the approach to it is not so much confined by chords, but melodies imply certain kinds of harmonies, and also melodies can be reharmonized to be things other than they are. Part of being able to work freely within those kinds of reharmonizations that would happen is about making choices.

Are you aware that what you're doing may be adding another letter to the alphabet?

VERNON: I think I'm part of a time line, part of a continuum. There's a lot of stuff that's been happening, that maybe wasn't heard or seen as what it really is, because, as you know, a lot of times our history of music is

tied up with 'what made it,' what won the Grammy, what was the number one single, as opposed to all that was happening. Take George Clinton and what he was doing with Funkadelic, or the Isley Brothers. I feel a link with all those bands that came out after the punk era. Part of where my influences go is to the rawness of the Sex Pistols. I'm part of the continuum of bands that are bass, guitar, drums, vocals—basically trios with singers.

You have an ability to get a message song across lyrically without sounding preachy.

VERNON: If there's any overall message on this record, it's to try to make the effort to make things better in this life. I feel it so strongly. Something that brought that home to me was Stevie Ray Vaughan's death. We were label mates and Stevie was always friendly and always very giving. We did a benefit for the homeless, and he came down and did a whole solo guitar thing, where he sang and played, and was just brilliant. I think about the fact that he had a real bad alcohol and drug problem and how he turned his life around and finally made that record with his brother that he said he was gonna make. If anything, the message is don't sleepwalk through your life.

How do you do that without sounding preachy?

VERNON: The message has to be important to you. You can't give people a thing where 'It's my way or no way. If you don't do it the way we say, you're a bad person.' First of all, it's not helpful. Second, people just won't pay attention. You're just kind of saying, "Hey! Just think about it." That's really the only thing that music can do. Music can maybe make people think, and then maybe they'll act on what they've learned. If they choose to. Other than that, like Bono once said, "Once it leaves your lips, once it leaves the stage, it's out there, and you can't do anything." You can't shake people and say, "Well, I meant this!" or "I meant that!" People are gonna interpret it, and some people will interpret things positively, and some will interpret things totally the opposite of the way you meant.

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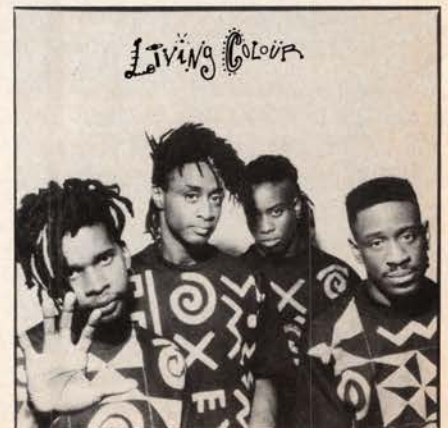
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ERIC JOHNSON

Continued from Poster

are some licks in my playing that are clearly from Hendrix, and they're sort of a tribute to him, but also they're a lot of fun to play. As for getting your own style and tone, I think players should have a certain aural goal about where you think your sound should be, and be very discriminating about it. Be relentless in getting your sound!"

For guitars, Eric is still a leading proponent of vintage Fender Stratocasters, in particular the '54 and '58 sunburst models he regularly plays, often relying on the smooth tone of the bridge pickup to find his special guitar voice. Though he feels that newer Strats are probably made as well as the older ones, the quality of metal in the pickups, and the wood for the bodies, was of a better grade back in the 1950s, and therefore contribute to making a better sounding guitar. Onstage, he uses an A/B box system that switches between a Marshall 100 watt head with a 4x12 cabinet and an Echoplex, and his beloved Howard Dumble ("It's like an overgrown Twin with lots of voltage running through it!") through a Marshall 4x12 with a Tube Screamer, Fuzz Face, MXR digital delay, and, for clean tones, there are a couple of old Fender Reverbs set about halfway,

with a t.c. chorus and Echoplex to help him achieve the bell-like chordal effects heard on the record and in concert.

Eric's recent tour was in full swing by mid-summer, each gig winning him new fans, but as for the album, despite selling a respectable 120,000 copies in the first few months ("My family bought 110,000 of 'em," quips the guitarist), *Ah Via Musicom* is probably not the album that's going to put Eric Johnson over the top. Whether it's because of a close-minded public, his record company, or the man himself, there is still a lingering shadow of doubt as to whether he can achieve mass success as both a great guitarist and hit singer/songwriter. Moreover, will it take another four long years till we hear his sweet guitar tones again?

"Hopefully, my next record won't take ten years to put out," jokes Eric. "But I've been playing around with the idea of doing a live album of all new material next, which I think could be great. I could do multiple concerts and then pick out the best takes of the songs. The songs I'm working on now are more vocal-oriented, though I still want to play guitar. Singing is frustrating for me, because there are a lot of great singers I like, and while my vocals are improving, I don't think I'll ever reach the point I'd like to. Often, when I write a song, I have to change the vocals to fit my voice.

Sometimes I just wish I could sing it like I hear it. Really, I'd love to work with a great rock singer, someone like Bryan Adams, who I really admire, and then do something just a little different, something unexpected, musically.

"As for the future, I'm asking myself right now what I want to do with my career. Do I want to be a cult guitar hero, or something bigger? I know I love music and I want to make records, but there's pros and cons to going in each direction. If I had my choice, I'd always want to make good music, but above that, I'd like a certain amount of success and the opportunity to play bigger places. I must have been a bit naive on my first record, because I thought, 'Well, I'll just play some good leads and everybody will like it.' There's so many great guitar players and so much good music pouring out every day that that philosophy didn't work. I can envision myself doing more song-oriented albums, or maybe something with more acoustic guitars. But mostly, I'm still looking to get that spontaneity on my records, that spark that you can't get from layering tracks in the studio. I just like the vibe of my playing better on live tapes. Sometimes it's better to leave mistakes in on studio records, because the last thing you want to do is screw up that intense energy you get from playing it live." —



"CLIFFS OF DOVER" ERIC JOHNSON

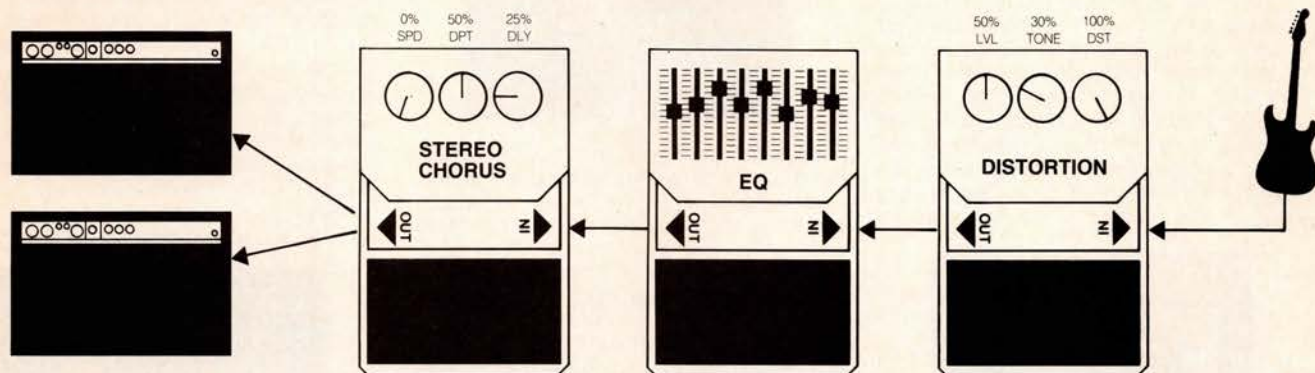
Throughout the history of guitar, players have been searching for the perfect tone, whether it's an old Martin, new Ovation, Les Paul or Fender Strat with heavy strings, light strings, big picks, no picks—the list of variables goes on and on. In the case of Eric Johnson, the list is virtually endless. Here is a guitarist so sensitive to tone, he seems to be able to tell the difference in batteries. It is interesting to note that even the most basic gear contrib-

utes to his sound. On "Cliffs of Dover," Eric uses his Gibson ES-335 with humbucking pickups through Marshall, Dumble, and Fender amps.

This sound is going to be a bit of a toughie, but here's an idea. First, start with an overdrive set as shown. Note that from the start the tone is set quite low. The sound is uniformly warm, so there is no grittiness. Next comes the EQ for the overall shape. You may want to experiment with the 200 and 800 Hz

100, 400 and 3200 Hz are there for support. Finally, I recommend the use of a chorus to split the sound into stereo. Set as shown for a real light chorus; if it sounds too deep, bring the delay time down.

Again, this sound is difficult to reproduce, because Eric is so detailed in his own setup. I believe, however, that you can get amazingly close if you take some time, and above all, listen carefully.



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TIME'S UP

Living Colour ■ Epic

PERFORMANCE: Impassioned and expansive; **HOT SPOTS:** "Love Rears Its Ugly Head," "Information Overload," and "Elvis Is Dead"; **BOTTOM LINE:** Thought-provoking bash dance, mind-blowing splatter guitar.

The explosive delayed reaction to Living Colour's debut, *Vivid*, may have raised unreasonable expectations about *Time's Up* in musical camps ranging from thrash to new jack swing. Too much pressure? No way, no doubt—if anything, *Time's Up* opens up more new rock territory than its predecessor, exploring a range of social issues, dance and rock rhythms and guitar tones and textures across its 15 grooves. There are plenty of



Vernon Reid's vicious metal riffs and raw, splattering guitar solos that push the envelope of rock and funk, peaking on "Information Overload." He's a player so in control of his manic sonic abilities, and well-versed in music culture, that he's able to let his guitar go out of control to great effect on cuts like "Pride." He's also able to change his tone and attack to fit Living Colour's message and greater variety of beats, supplying the living color for the band's monster rhythm section. His musical change of personality can brighten the funky jazz of "Under Cover of Darkness," or intensify the anger of "Someone Like You." And *Time's Up* is nothing but intense and impassioned, a stormy but ultimately embracing view of the modern world and its musical possibilities.

IN THE HEART OF THE YOUNG

Winger ■ Atlantic

PERFORMANCE: Grandly designed; **HOT SPOTS:** "Rainbow in the Rose" and "In the Day We'll Never See"; **BOTTOM LINE:** Successful sophistication of standard hard rock.

Winger has smoothly avoided its sophomore slump by continuing to merge superb musicianship and progressive songwriting with the standard requirements of today's



commercial hard rock. Bassist and singer Kip Winger tries to be more serious this time, and *In the Heart of the Young* works best when this classically trained musician takes chances in song structure and lyrics, especially on the spectacular progressive feel of "Rainbow in the Rose," and the pessimistic environmental ode, "In the Day We'll Never See." Guitarist Reb Beach is ever immaculate and tasteful in solos, while managing to shake loose from the band's sometimes over-choreographed arrangements to add spirited, ripping tags to many cuts. His jazz background comes to the fore when he plays out the otherwise predictable "Little Dirty Blonde," and through his bluesy solo on the ballad "Under One Condition." The band's big beat hit "Can't Get Enough" is the weakest and least ambitious cut on the album, but should serve to introduce more unsuspecting listeners to Winger's sophistication and superior playing abilities.

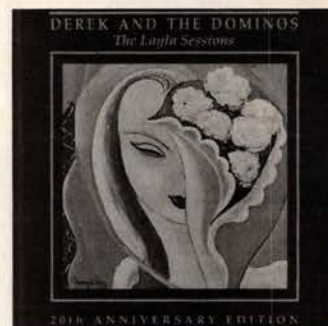
**BLAZE OF GLORY**

Jon Bon Jovi ■ Mercury

PERFORMANCE: Dramatic; **HOT SPOTS:** "Justice in the Barrel" and "Billy Get Your Guns"; **BOTTOM LINE:** An inspired musical fixation.

Blaze of Glory is singer Jon Bon Jovi's musical attempt at capturing the cinematic melodrama and outlaw posture of the film *Young Guns II* in rock 'n' roll. Aided and abetted by an all-star band of musical hired guns, including Elton John, Benmont Tench,

and guitarists Waddy Wachtel, Danny Kortchmar, Aldo Nova and Jeff Beck, Bon Jovi is duly inspired both in his singing, which owes an increasing dramatic debt to fellow New Jersey-ite Bruce Springsteen, and to simplistic but cinematic songwriting. His tunes roam the plains from the Mexican border on "Miracle" to the dusky fireside tale of "Blood Money," while moving in tempo from the metal and western gallop of "Never Say Die," to the colorful country story-telling of the title tune. Beck punches in some perfect warbling solos, distinctive in their pained braying, but respectfully never becoming more than a supporting role in Bon Jovi's sideshow. Just like the movie that inspired it, *Blaze of Glory* is overbearing in its righteous outlaw pose, but it's an ambitious diversion for Bon Jovi and an engaging spaghetti-metal CD.

**THE LAYLA SESSIONS 20TH ANNIVERSARY EDITION**

Derek and the Dominos ■ Polydor

PERFORMANCE: Unparalleled; **HOT SPOTS:** The remix and Jams I, III and IV; **BOTTOM LINE:** The anatomy of a classic session.

These three CDs/cassettes offer a musical look at the 1970 recording session that produced the immortal two-record *Layla and Other Assorted Love Songs*, offering the bruises of recording along with unparalleled rock guitar. Containing some of the greatest recorded work of guitarists Eric Clapton and Duane Allman, the *Layla* set has been digitally remixed on disc one, resulting in detailed sound far superior to all previous editions of the recording. Listening to it will remind you how much more there is to the session than the overplayed but eternal "Layla," with little-known gems like "Keep on Growing" and "Have You Ever Loved a Woman" proving superior to much rock produced during the intervening 20 years. Disc two contains five extended Clapton jams, two also featuring Allman, and provides a rare opportunity to hear Clapton stretch out in soulful rhythm & blues settings. Disc three contains ten rehearsal and alternate cuts, and is for Clapton diehards only. Along with the jams and the




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THE VINYL SCORE

set's booklet detailing the recording technicalities, the third disc does offer a behind-the-scenes listen to Clapton and Allman getting their chops and dialogues together before letting the final tapes roll, but if you can just get the *Layla* remix, do it.

PORNOGRAFFITI Extreme ■ A&M

PERFORMANCE: Wild and sexy; HOT SPOTS: "Get the Funk Out," "He-Man Woman Hater" and "When I'm President"; BOTTOM LINE: Animated funk metal with unexpected twists.

Extreme's second album, *Pornograffiti*, is one of the wildest flights of guitar of the year, an hour-long funk metal dance with more wickedly animated playing from Nuno Bettencourt than can be comprehended in one sitting. The recording's 13 cuts are a loosely connected story of lust and repulsion, most of which is rendered in chunks of wicked, muscular rock, filled with Bettencourt's audacious, ornate rhythm work.



But the album is far from one-dimensional, with Extreme continually pulling musical punches by throwing in cocktail lounge jazz, country rock, and even the Everly Brothers-meet-Simon and Garfunkel folk of "More Than Words." And everything works. Gary Cherone indulges in witty, lewd vocal gyrations, ranging from rap to Crosby, Stills & Nash harmonies, while Extreme's rhythm section makes things as hot and bothered as possible for Bettencourt and his nasty thing. What he can't do is anyone's guess, because he crams so much rippling energy and life into every lick and hell-bent solo, it leaves you exhausted. It's hard to pick Hot Spots from an album so full of fire, but it's not hard to say *Pornograffiti* makes Extreme one of rock's best new guitar bands.

RITUAL DE LO HABITUAL Jane's Addiction ■ Warner Bros.

PERFORMANCE: Artily confused; HOT SPOTS: "Of Course" and "Three Days"; BOTTOM LINE: Punky, funky psychedelia crawling deeper into its poetic addictions.

Ritual de lo Habitual may be graced with another controversial album cover, but inside it's riddled with self-conscious lyrical and musical confusion. More often than not, Jane's Addiction loses itself in its own peculiarities. Sometimes that makes for intriguing music, as on the gradually building 10-minute "Three Days," which sounds like some bastard child of the Dead and the Doors. That cut leads off side two's dreamier psychedelia, on which Perry Farrell's lyrics continue



their abstract ways, the band gets more of a chance to let its music unravel, and Dave Navarro's guitar parts open up, exploring sound and noise rather than just making it. Here, his playing resembles that of James Mankey in Concrete Blonde, and his long trippy solo on "Three Days" is the album's finest moment. *Ritual*'s first side contains five bursts of tumbling punky funk, most appealing for Navarro's noisy outbursts. As a whole, the album is confusing and confused, with Farrell overbearing in his effort to be obliquely controversial.

1990

Dave Sharman ■ Noise International

PERFORMANCE: Imposing; HOT SPOTS: "Forgotten Souls" and "Borrowed Time"; BOTTOM LINE: Sophisticated solo flights from a self-taught youth.

Dave Sharman's 1990 is one of the most audacious and appealing rock guitar instrumental albums heard in a long time. The 20-year-old Sharman is a self-taught guitar wiz who is unimpressed by most rock guitarists, and seems determined to develop his own sound and style. 1990 shows him to be a strong, lyrical player with an innate sense of how to mix articulate speed runs with mature theme lines and cutting melodic solos for maximum effect. Witness a cut like "Bor-



rowed Time," which develops its mood with a huge dose of speed tapping that swarms about your head like a cloud of belligerent gnats, before exploding into a rocking solo that serves as an emotional release before Sharman returns to that intense tapping theme. Like on the following "Forgotten Souls," a mysteriously developed melodic tale, Sharman impresses both with the scope of his guitar skills and his well-conceived yet free-spirited tunes. With a personal touch, he boldly jumps from blues to funk to metal without losing his voice, and the only weak moment on 1990 comes on the exhibitionist classicisms of "Pandora's Box." Sharman's a true monster, and one of the best of the new breed.

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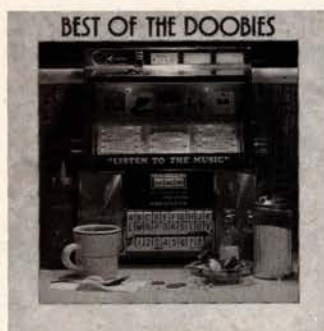
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BEST OF THE DOOBIES
The Doobie Brothers ■ Warner Bros.

Few bands so radically changed their sound as the Doobie Brothers, who went from being a laid-back, grooving California guitar boogie band to a laid-back, grooving keyboard-based white funk band. Begun in 1970, the Doobies proceeded into the early '80s while continually changing personnel, ever searching for a winning lineup. Nonetheless, the band always managed to remain at the top of the charts, even scoring a number one hit in 1974 with the folk-rock of "Black Water." The Doobies became one of the top-selling groups of the 70's, with both Tom Johnston's guitar-riffing songs, powered by their memorable vocal choruses, and Michael McDonald's thin pop soul. The band even managed to capture its Jekyll and Hyde



Don Delany

nature by issuing two greatest hits albums. 1976's *Best of the Doobies* is dominated by Johnston's fuzzy guitar heads and some Allman's-styled lead jamming.

The Doobie Brothers' albums were produced by Ted Templeman, the same guy who has molded Van Halen's sound, so the sessions had a catchy edge and crispness. Johnston and guitarist Patrick Simmons were by no means guitar gods, but their rhythmic grooves and flowing blues-based leads became a prototype sound of the time. Ex-Steely Dan guitarist Skunk Baxter came on

board for Doobies' albums four through six, giving the band a fuller sound and adding a coarser r&b edge that McDonald soon smoothed over. Baxter's short jazzy solo on "Take Me in Your Arms" is the band's most sophisticated musical statement here, but that doesn't diminish the comfortable rhythm guitar interplay of "Listen to the Music," or the classic chunky guitar sound of "China Grove." There are simple gems of sweet boogie on *Best of the Doobies* that still offer party magic, and lessons in building a Doobie groove.



Jim Gillette, vocalist with Nitro and Metal Method vocal instructor

Photography by Glen Lafeyman

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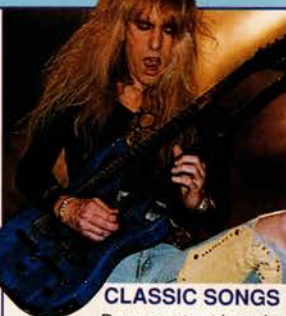
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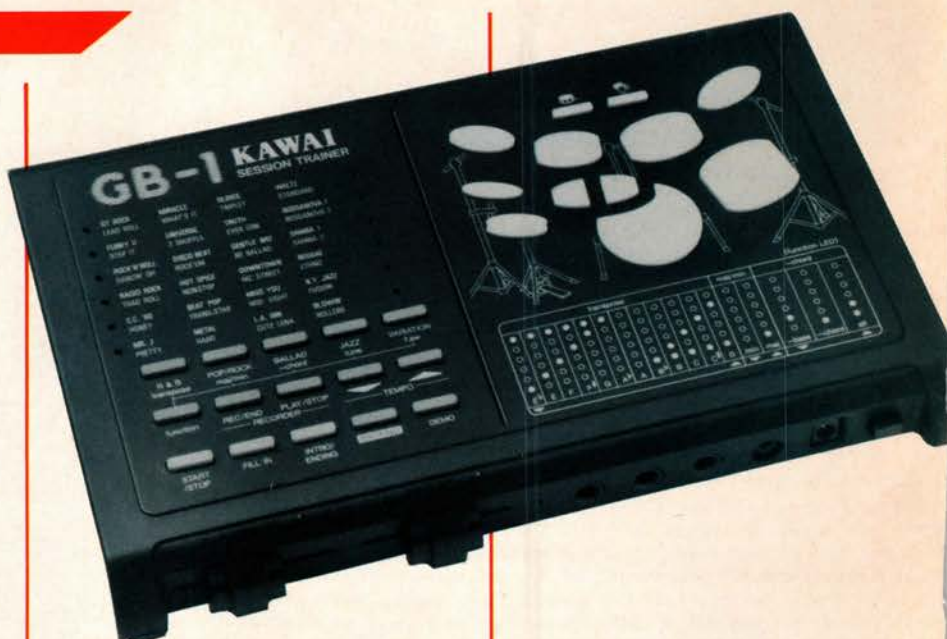
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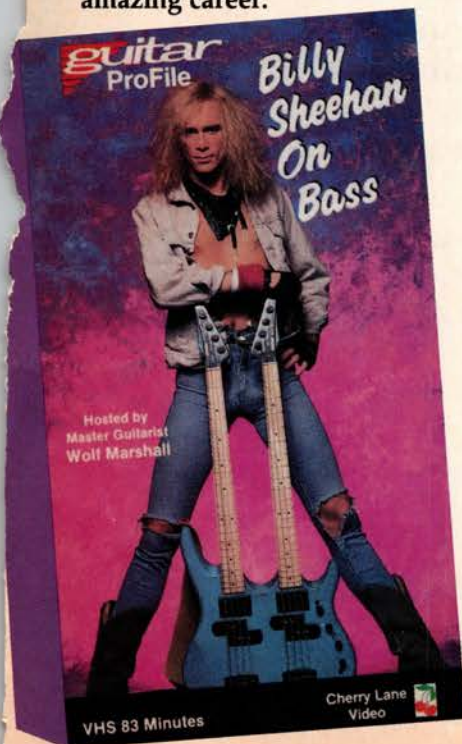
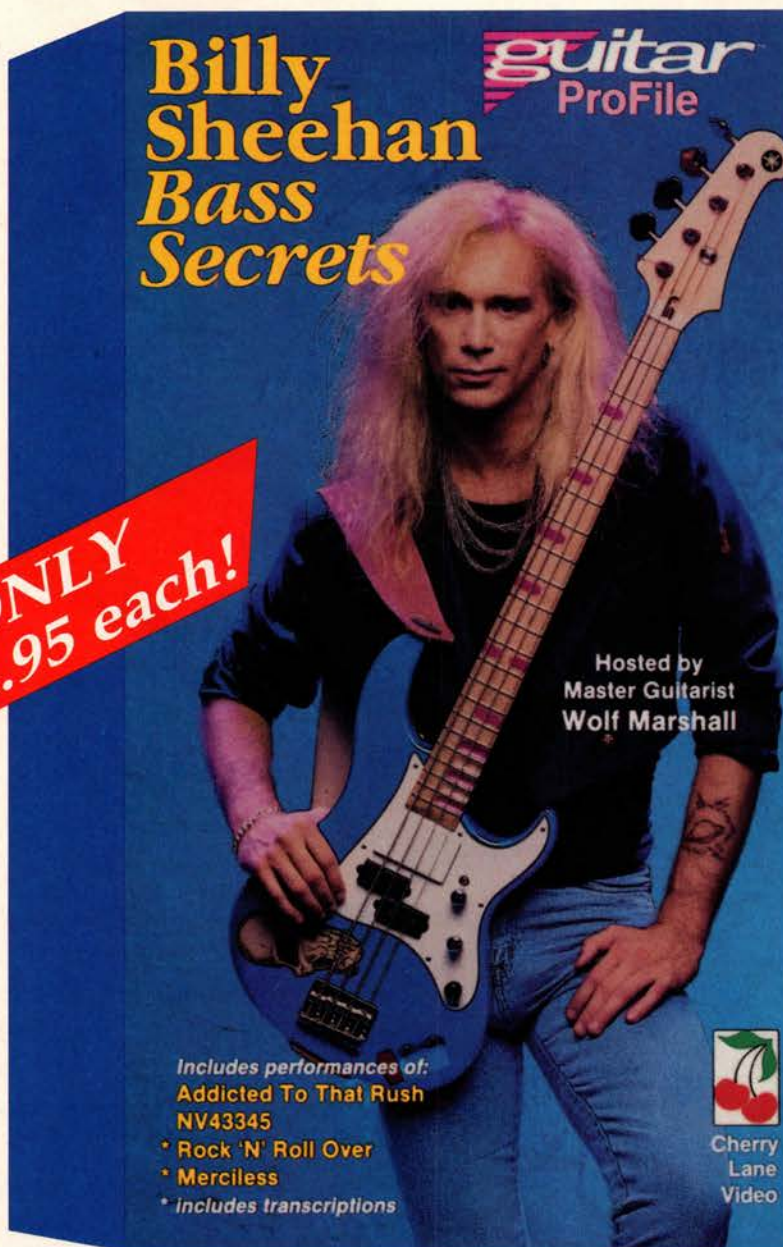
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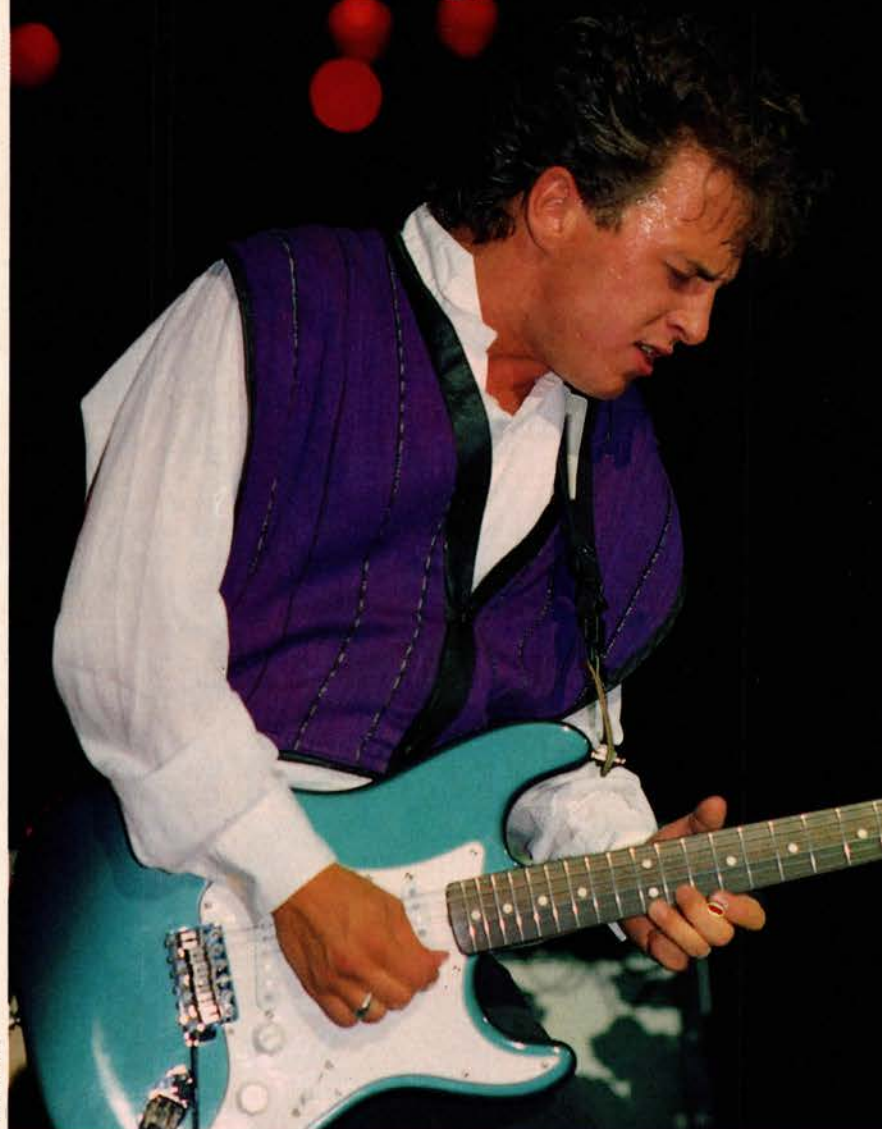
OUTSIDE

COLIN JAMES

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Strat-wielding Canadian Colin James made his first move on the long journey from the backwaters of anonymity when he opened for Stevie Ray Vaughan on the Texan's Regina and Saskatoon, Canada dates during the summer of 1984. Impressed, Vaughan kept the young player busy much of the next year, eventually bringing him south to open an entire American tour. On *Sudden Stop*, the long awaited follow-up to his 1986 debut,

Colin James, the soulful guitar whiz from the great white north leaves anonymity behind for good, by fulfilling the promise Vaughan and others first saw in him in '84. Recorded in Memphis with producer Joe Hardy (ZZ Top, the Georgia Satellites), it's distinguished by a ton of gritty, blues-infused guitar work, piled high over a pumping rhythm that's most definitely rock 'n' roll.

Continued on next page

BY DANNY McCUE

COLIN JAMES

"I ALWAYS SAY, if you're doing something that you believe in and you keep your head down and keep punching, something's going to happen with it," offers the fret-man, who routinely plays something like 310 tour dates a year. "And don't follow musical trends; let musical trends come to you. It might take a little longer, but when it comes around, you'll be doing what you wanted to do in the first place."

The story of this bluesman begins with his discovering Howlin' Wolf and Otis Rush at about the same age most everyone else was discovering giggling

cheerleaders in Junior High School. "As a kid I was really lucky," says James, "because at 13, when I was playing mandolin and a lot of country and stuff, I practically got adopted by a bunch of musicians who were a lot older, probably in their late 20s or 30s, and they really took the time to show me how to play."

"My parents used to take me to all the folk festivals up near where I lived [in Saskatchewan], so I'd see Johnny Shines and Pete Seeger on the same day—but it was always the blues stuff, especially the early blues, that kind of turned me on. There's so much neat old stuff, like Johnny Shines, the real rootsy

blues—so I got into it, and the people who turned me on to it had real serious record collections, with Junior Parker and Bobby Bland, stuff that I had never dreamed of. I mean, I think when you first get into blues you mostly hear the obvious stuff: John Lee Hooker, B.B. King, Junior Wells and Buddy Guy, but when you delve deeper into it, there's just a whole other world out there: the Memphis sound, people like Roscoe Gordon and Jackie Wilson—when it was kind of mixing 50's music with a fascination for the swing era, Nappy Brown and guys like that. And a lot of my friends played nothing but Jelly Roll Morton, ragtime stuff, and Big Bill Broonzy, all kinds of more obscure acoustic stuff, which was the real down-home blues, and had some of the spookiest, coolest sounds. So, I just immersed myself in it totally," says James, summing up. "My first band ended up backing George Thorogood and John Lee Hooker when I was 16 or 17. Then I hooked up with Stevie Ray Vaughan when I was about 18, and just got farther and farther into it."

Before we get off the subject, James goes on to mention two of his lesser-known influences. "Professionally, I got to play with Ray Chilton. I got to do a full festival with him, and I have to say he was an influence. He played old blues mandolin and wrote 'Divin' Duck Blues' and 'She Caught the Katie,' the song Taj Mahal did; and then, of course, there was Amos Garrett. I should get into Amos heavy. He was born in Toronto, and is known for his playing on 'Midnight at the Oasis,' which Maria Muldaur did, and not only is he a friend, but he played with this double-note style that I got so heavily into that I'd wreck a song just to put one of his licks in it. It's funny how you do that," James reflects. "You get onto something, and right in the middle of this blues thing you put in this riff from a totally different genre. I've backed off doing that too much now, but Amos Garrett remains one of the most distinguished players to come out of Canada."

But while the influences were there and accessible, Colin James did have one major obstacle to hurdle: the lack of venues willing to invest in blues-for-hire. "It was weird," recalls James, "because you know how music is; it goes around every ten years. Just before rockabilly came in I was playing blues, and some of the early stuff by Junior Wells and others did have a kind of rockabilly thing to it, so when rockabilly came in, all of a sudden I started to get gigs, which was weird, because everybody called me a 'rockabilly man,' when I knew damn well that I was playing Little Walter. So it was hard; plus, I was young. So I'd wind up getting fired all the time, because club owners would find out my real age."

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you're not playing top 40, especially in more suburban places, it's hard. People in smaller towns don't really have the experience to go out and look for blues music, or there's no venue for it, so I'd go for a long time being broke. I'd move to a new city just to get a gig there. I vagabonded for years."

Still, he admits, what clubs he could play in did pave the way for the halls that followed. "They did, really, a lot. And playing with other people, where I wasn't singing, just being a sideman, was really good for me, too. I was a sideman for Billy Cowsill—remember 'Indian Lake' and all that stuff? I played with him for about a year. Playing with him was really good experience for me, because he'd play anything from Brenda Lee's 'I'm Sorry' to Marty Robbins' 'Dusters,' so I had to know how to play a big number in a country style, sometimes in more of a bluegrass style, then maybe in more of a Beatle-ish style. It was really a good rounding experience for me."

And, of course, all the while, filtering up from south of the border were the sounds the likes of Stevie Ray Vaughan and Robert Cray were beginning to have success with in the United States. "Thorogood was the first one to give me a good backup job, where people could really see what I was about, but when I

got the opportunity to back up Stevie for the first time, that was perfect, because people would say, 'Oh, Colin, yeah, he's sort of playing like Stevie.' You know what I mean? It made the music a bit more identifiable to people. So, yeah, between Robert Cray and Stevie Ray Vaughan, they really did open up doors—for a lot of people.

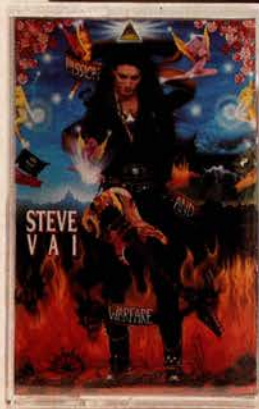
"I learned a lot from Stevie, no doubt about it, but I think what got me off on Stevie initially was that he was taking stuff from the same players I was. When I heard him, I felt like—how can I explain it?—I felt like I was hearing something played exactly as it should sound. He was a very powerful player, extremely powerful, and when he did a shuffle, it was one of the heaviest damn things you ever heard. Almost heavier than any heavy metal you hear.

"Anyway, Stevie got me onstage the first time we ever played together, and it was a real trip for an 18 year old. He was a guy I'd just started freaking out about and buying his albums, and it was a really neat moment for me. I think it gave me the strength to keep on going, because it was so hard to find gigs when you were a blues band, and I think, when he came around and took me onstage, that gave me the confidence to go, 'Okay, I think this can work. I'll put a band together and try to

get signed."

The first track of *Sudden Stop*, "Just Came Back," bears testament to a childhood spent digging the blues. Its rootsy opening, an authentic sounding acoustic rendition of a third of Robert Johnson's "Stones in my Passway," is James' nod to the sounds that nurtured him. "We were just about ready to go in and sing 'Just Came Back,' and we had a bunch of acoustic guitars lying around, including a really weird old Supro, which I can't understand what the hell it was used for; it's got a metal soundboard, is made out of fiberglass, and doesn't have any volume to it, or an electrical outlet or anything. Anyway, I started fooling around with it, and I've always been a Robert Johnson fanatic, and we just recorded it without thinking we were going to stick it together with anything. It was just one of those spur-of-the-moment things. We recorded it using really strange mike placement, and then we took the record and put it through this machine they have in Memphis that takes scratches off records, only we used it to put them on, and we actually put the record in a garbage can, too, and had it collect rib and fry juice—it was just one of those funny things to do. And also, to get Robert Johnson on FM radio, even if it's only thirty seconds, is kind of neat."

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The rest of the completed track, featuring the more contemporary "Just Came Back," reveals much about the way James has bridged the gap not only between old blues and new, but between rock and blues as well. The song's break is marked by a single-note solo style, with tempo changes outlining the solo's evolution. "In that tune, I could've played faster," says James. "I could have really wanked off if I wanted to, but I think it's great to kind of slow down a bit as a guitar player. I also had my guitar tuned a whole tone down, to give it that really 'wrrraaang' sound. So the strings were really rubbery, and I had to be really careful not to bend them too far. I thought I'd just try to lay into the groove a bit more, just kind of laying harmonic plucking over it, and taking it easy. On the solo, I decided not to go really heavy on the volume. I started the solo without any pedal on, with a pretty clean setting, and that's something I don't usually do, but you get to a point where you rely on your overdrives and stuff, you know? And it's not healthy. Sometimes you have to lay back."

And, although he opens the album with a bit of plucking and a sampling of his fingerstyle, it's interesting that he's reticent about that side of his playing. "I'm a flatpicker," he states. "I mean, I've played some with my fingers, like on the Robert Johnson piece, but I've never been much of a Chet Atkins type. I basically rely on the old technique where you put the pick very close to your thumb and hit the string with the pick and your thumb at about the same time, to get that harmonic ringing out."

"Crazy Over You," a slow blues, affords James the opportunity to discourse honestly about the most naked of blues forms. "On that song, on the second verse, I decided just to let one note ring for most of it. I think it's a good practice to get into, not trying to fill everything up, and I think Joe Hardy had a big hand in that, because if I'd had my way, I'd kind of want to play it over and over and over again. Joe would say, 'Colin, it's fine. You don't have to rush in there and play a bunch of stuff; just take it easy.' I think I'm still trying to learn the perfect slow blues. That's one of the trickiest things, because it's so barren and so easy to over-play. It's something that makes you nervous, but I think it's something that comes with time as a player. It requires you to play relaxed, but with passion at the same time, and to be able to take a solo two or three times and have it build from start to finish. It's an ongoing quest."

Speaking generally of his approach to riffing and soloing, he says: "I go anywhere from the single-note thing, to doing a Chuck Berry, like on 'Keep on

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Loving Me Baby," and again, I use the harmonic technique, which is something I got off Billy Gibbons, probably. And I really like to go up high and play notes that are really compact and stinging. Albert Collins is probably my biggest hero. I think Albert Collins has got this amazing sense of economy, and really knows how to place these emotional high notes that hit you right in the G spot. So I've got a lot of respect for him. And Stevie Ray, also; he probably had a lot of Albert Collins influences himself.

"My vibrato is mostly in the finger. I don't use a wrist technique like B.B. King. I've tried it, and I goof it right up. Ideally, when I solo, what I'm doing is recognizing that there's a space, and letting the guitar move into it. If you over-think a solo, especially one that you've been playing live, before you record it, the magic that you liked about it in the first place will just go. I much prefer whatever comes out to be the result of energy, self-assuredness, and also, pure luck. The solo on "Sudden Stop" just grew out of playing that song night after night, where it had a chance to fly, and I never do that one exactly the same live, because then it would become predictable and lose the very thing that made it good the first time I played it."

Since losing a vintage '59 sunburst

Stratocaster to fate—a semi carrying well over a million dollars worth of equipment went over on a bridge, leaving that guitar, as well as everything else, submerged in thirty feet of water, soaking up the mud of some foggy river bottom—Fender's custom shop has been his savior, giving James the '62 copies with rosewood necks he now swears by. He plugs them into either a 300 watt Howard Dumble, or, for the heavier stuff, a 200 watt Marshall amp head. He has two reissue Fender Bassman amps, in which the stock speakers have been replaced with four 10" EV speakers, and also two 4x12 Dumble cabinets containing EV speakers. He also uses a Fender Vibroverb amp and a powered Fender Vibrotone Leslie. Colin James' pedal effects are a Vox wah-wah pedal, an Ibanez Tube Screamer Classic, an original Dallas-Arbitor Fuzz-Face, and an original Octavia pedal.

Recording in Memphis—"Because I like to get away from home," he says—brought James within direct range of the city's fertile AM blues stations, and in a sense became much more a spiritual homecoming than a series of sessions. "So many people have preconceived notions of what blues music is," he says. "If you go up to someone who's not crazy about blues, they'll go, 'It's always so depressing.' And that's just not the

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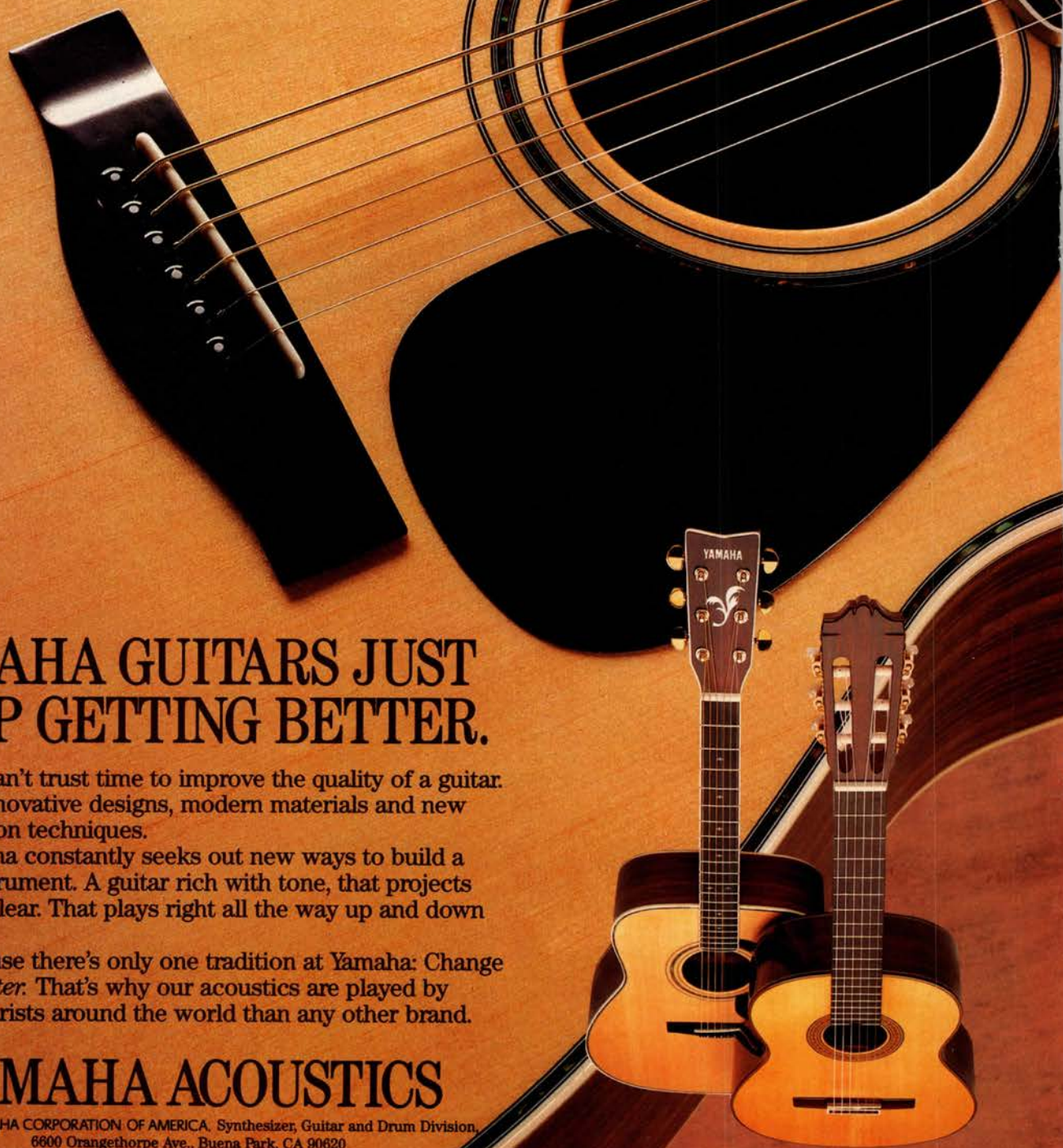
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case. People forget sometimes that Muddy Waters and Otis Rush were very young, virile men when they started out. They weren't burned out, and their music is often very funny. If you listen to Bonnie Raitt, it's a blues-laden record, but it's not necessarily a blues record, and I think that's the way to keep those sounds you hear in Memphis fresh, by taking elements of soul and applying them in different ways to different kinds of music. I think that's what the folk tradition is all about, and I think that bleeds into rock 'n' roll. I mean, without that—and people can call it what they want—if people didn't carry it on, then kids coming up wouldn't hear about all these fantastic people who came ahead of them. The folk tradition has always handed the ball off to other people. I was one of these kids who would walk right up to somebody, with my guitar, and I think they dug the fact that I cared, and would give me the time of day to help me out. I mean, there were so many people who helped me out coming up that it's ridiculous. And that includes Stevie, who took me on the road and showed me stuff, and took a real interest in a kid from a tiny prairie city in the middle of Canada. It's those kind of people who really keep things going, and are obviously doing it out of a true love for the music."

A last question on a sun-baked afternoon: Does your rock 'n' roll bag come from a different part of your soul than your blues does? "I think what happens with me," James answers, "because I'm 25 and play with a bunch of guys who didn't really listen to much blues, who came more from rock 'n' roll and fusion, we end up always putting the rock element into it. I love traditional blues, but I'm not a purist. And I know, if you're just trying to mimic something, inevitably it comes out bad. I know from experience, like, when I started singing, I used to go (mimics a very gruff, ancient-sounding bluesman's voice), 'I got de blooz.' (laughs) I sounded like a dork. My 'real' voice is probably more influenced by Stevie Wonder than Howlin' Wolf, but that's the way it goes. Forming a band helped me to discover what I was about; before that I didn't have to worry about it. But once you're in the spotlight, that's when you have to focus yourself, and say, 'Okay, what am I all about?' That doesn't mean you ever stop seeing another band play incredibly, and looking at yourself as a guitarist and saying, 'Jesus, throw it away.' But music's made of different individuals putting their input in collectively, and that's what keeps the ball rolling. What you don't have, someone else has got, and maybe you've got what they don't. Everybody's always searching for what they ain't got."

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PERFORMANCE NOTES

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establishes the F# minor tonality and accentuates the b5 interval (C#). Most of this section also features time signature shifts; as a format of three bars of 3/4, one bar of 3/4 is set up and played three times, after which straight 3/4 is returned to. Vernon's solo is based primarily on F# pentatonic minor (F#,A,B,C#,E), with the inclusion of the 6th (D#) and the b9 (G), sort of skirting between F#

Dorian (F#,G#,A,B,C#,D#,E) and F# Phrygian (F#,G,A,B,C#,D,E). Vernon ends the solo with a bizarre chord, played in a funky syncopated-sixteenth manner similar to the verse rhythm part.

Vernon's outro solo begins at 5:02, playing over the aforementioned A-D-B7-Bb7 progression. For the A and D chords, Vernon primarily uses A pentatonic minor (A,C,D,E,G), while alluding to B Mixolydian (B,C#,D#,E,F#,G#,A) over B7 and Bb Mixolydian

(Bb,C,D,Eb,F,G,Ab) over Bb7; he also occasionally continues to blow on A pentatonic minor over the entire progression. As is par for the course with Vernon, he uses a very aggressive attack, playing rhythmically haphazard and unpredictable lines, making it very difficult to recreate his solos exactly. I suggest getting into the lines in two-bar groups to get a clearer picture of his overall approach. At 5:55, Vernon introduces a standard dominant 7th shape, played on the top three strings (a la Hendrix's "Red House" intro), and he moves this around the neck to follow the chord progression.

STOP!

After the sultry Spanish introduction, guitarist Dave Navarro launches into a funky rhythm part based on a mutation of the classic "Bo Diddley" beat. The chorus rhythm part is played way ahead of the beat, giving the riff the impression of falling all over itself (that's a good thing). The second four bars of this section feature three guitars, two playing essentially the same thing and one buried guitar sort of playing the initial figure. Only the new part has been notated, arranged for one guitar. Include the other part if you're playing this tune in a band with two guitars. The overall sound of the guitars is a bit muddy, and, combined with the double-tracking, it was hard to pull the parts out of the mix. The last eight bars of this section are essentially based on the E blues scale (E,G,A,Bb,B,D). The bridge features a shift to a half-time feel, and again it sounds like three guitars are stepping on each other (a good thing). This has been simplified very slightly and arranged for two guitars, for easier accessibility. Both guitars restate the primary rhythmic theme at the return to double-time, used as a one-bar phrase to kick off the solo.

The first four bars of this solo are virtually indecipherable amidst the heavy distortion, echo and wah-wah. What's written here is the best approximation of the notes Dave actually grabs. Bars 5 and 6 are based primarily on E pentatonic minor (E,G,A,B,D), played mostly in the standard "box" position at the 12th fret. In bars 7 and 8, Dave utilizes E Aeolian (E,F#,G,A,B,C,D), using a slightly stretched hand position, employing the first, second, and fourth fingers. Notice how smoothly he moves between picked notes, hammer-ons, and pull-offs. Bars 9 through 12 feature a series of aggressive bends (all E's and C's are fretted with the third finger), and the solo ends with double-stopped 6ths, moved around chromatically while the wah-wah is rocked to treble position on the downbeats.



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Enough said. Just that VLP is available in Instrument, Lavalier and Hand-Held systems. And at this price, no one else even comes close.



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